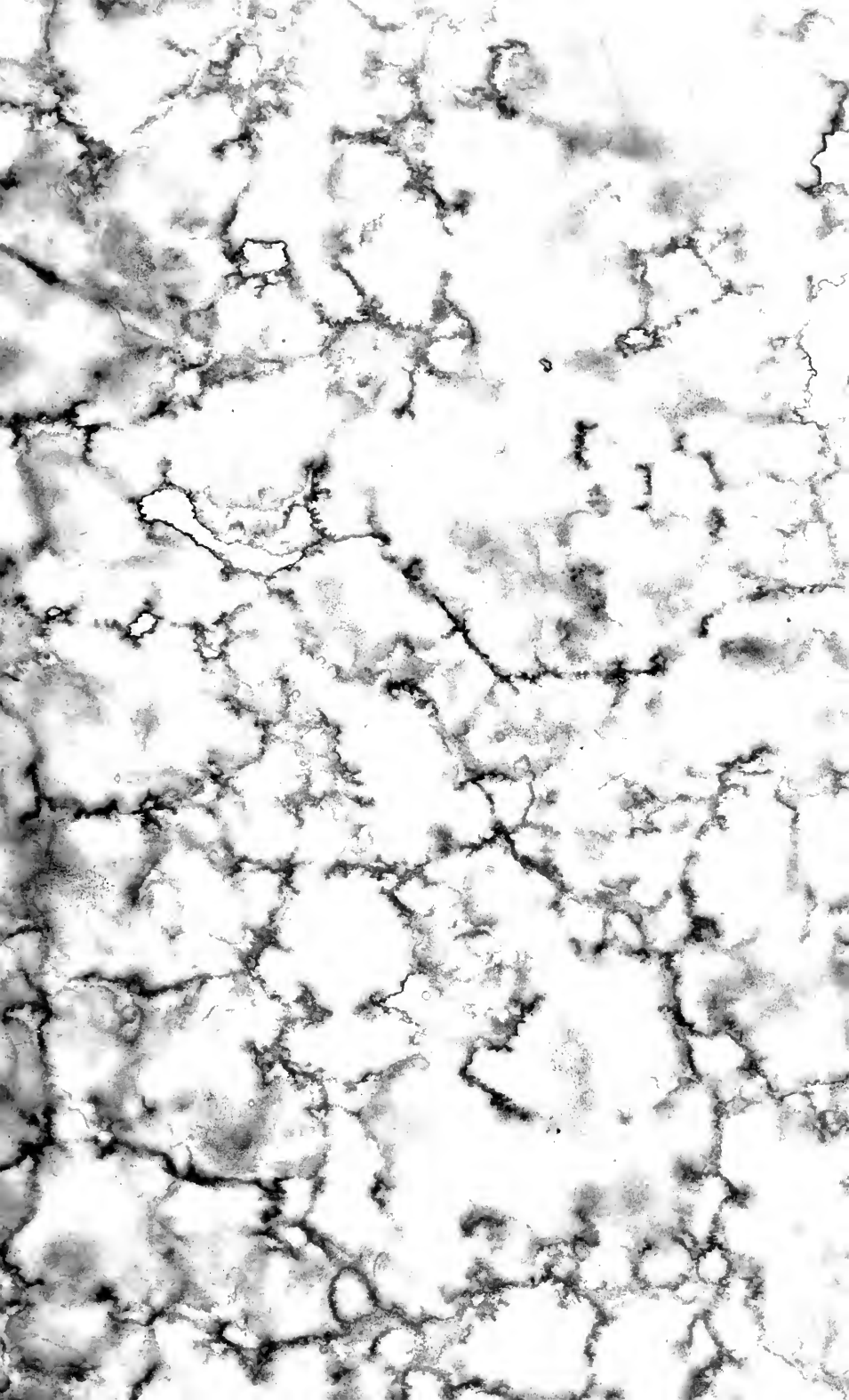
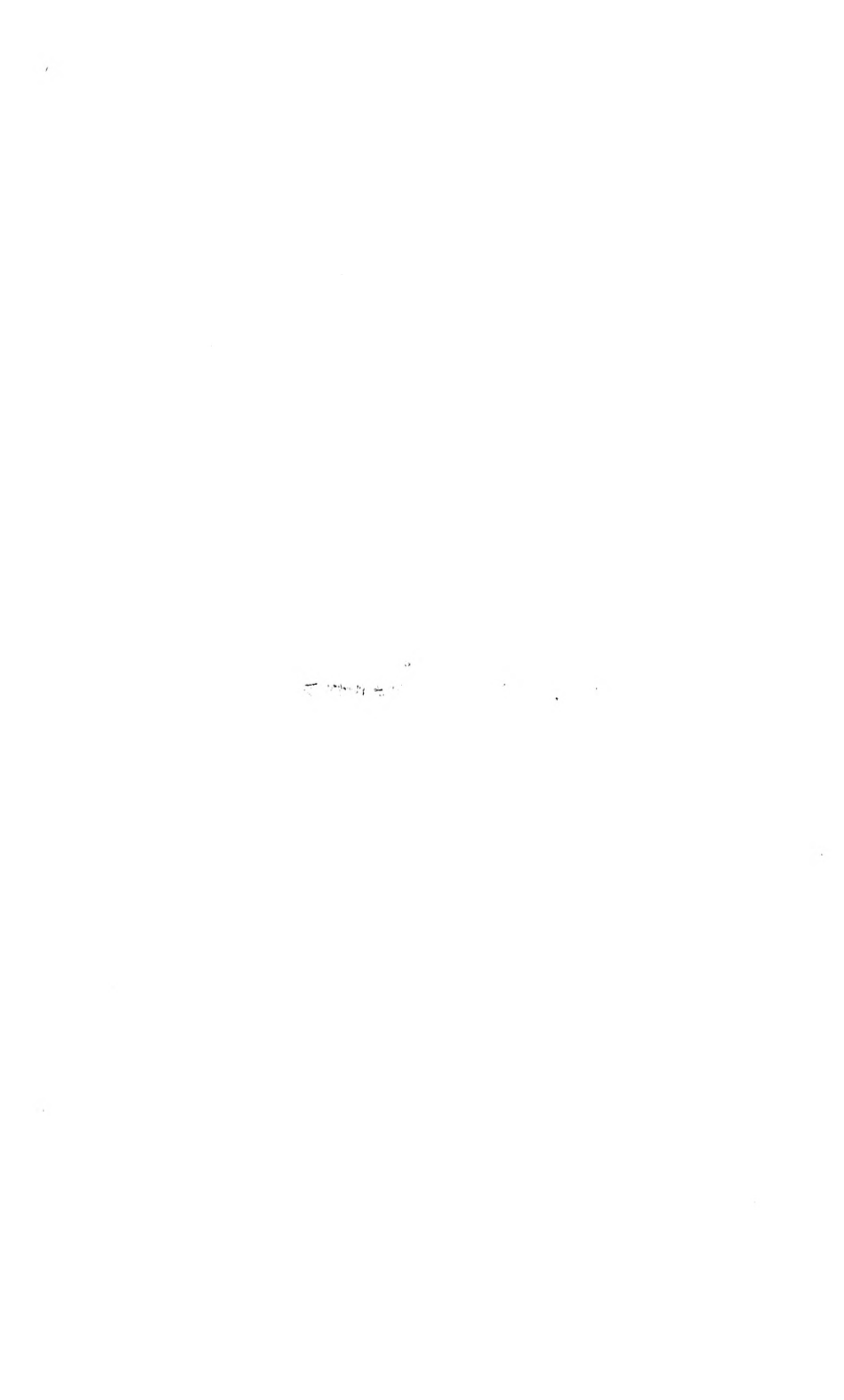


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*Introduction to Vol. I.*



*Designed by C. Taylor. Engraven by G. B. S. B. S.*

*The Vision of the Future.*





(The)  
*Artist's Repository,*  
OR  
ENCYCLOPEDIA of the FINE ARTS.  
(Vol: 1.)

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*The Human Figure.*



1815

London. Published by C. Taylor, No 8, Stutton Street, Holborn.





## ADVERTISEMENT.

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*THE intention of this Work is to cultivate as much as possible, our national taste for the Arts; it is therefore calculated for two purposes, one to initiate and instruct young persons, whose genius prompts them to these studies; the other to gratify the taste of the Professor, whose judgment is mature. To accomplish this design, it commences with the principles of Art, and proceeds regularly until it comprehends a complete system of picturesque knowledge.*

*Nothing need be said to prove the utility of such a design; and the Public is assured, not only that the utmost exertions have been made in its execution, to render it worthy their patronage, but that it has been conducted with the greatest regard to delicacy, as well as elegance.*

*It has long been an occasion of regret, that the Arts of Design, although universally considered as most elegant and useful acquisitions, should yet be*

so

*so difficult of attainment. Genius, without assistance, has seldom succeeded, and the expence of employing masters deters many persons from attempting these studies. The present Work is projected to obviate these difficulties.*

*Upon the whole, it is hoped the Artist's Repository will unite both instruction and entertainment, in a compendious system of elegant amusement: if professed Artists should sometimes think it passes too slightly over objects which they may suppose of consequence, they are requested to recollect the persons to whom it is chiefly addressed: if, on the other hand, it should sometimes be thought too learned, the Public will excuse this error (if such it be) in a performance, whose Editor is desirous of imparting knowledge, and information, which will certainly prove advantageous to his readers, and perhaps ultimately so to the Arts themselves.*

# LECTURES

ON THE

*POLITE ARTS.*

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THE FIRST SERIES.

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Delightful task! to rear the tender thought—  
To teach the young idea how to shoot;  
To pour the enlivening spirit, and to plant  
The generous purpose in the glowing breast.

# O R D E R

## OF THE

### FIRST SERIES OF LECTURES.

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A

S K E T C H

OF THE

H I S T O R Y OF A R T.

.....

INTRODUCTORY LECTURE.

.....

THE intention of the present discourse, LADIES and GENTLEMEN, is, to give a very BRIEF VIEW OF THE PROGRESS OF THOSE ARTS which are hereafter to become the subjects of our particular attention. It is true, uncultivated nations, and barbarous ages, have withheld the applause due to their utility; but, in proportion to the advances of civilized society, and polished manners, they have been encouraged, protected, and honoured.

When we consider the state of mankind, as presented by the first settlers in every country, surrounded by difficulties and dangers, perhaps involved in distress, we shall not wonder at the slow progress of mental refinement; while the daily employment of man is to chase the wild animals of the wood, to ensnare the inhabitants of the water, or to lop the towering trees of the forest, and to fence with their

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branches

branches the entrance of his cave: in this savage state, exertion of genius, and amusement of mind, are precluded by bodily want. Observation assures us this is the actual condition of many tribes of the human race; and reason infers that such was the primary state of every new colony in all ages and parts of the world.

But, after agriculture had civilized mankind, had rendered them stationary, and had taught them the advantages of society, the attentive part of our species, less constrained to a constant exertion of unremitted labor, experienced the pleasures arising from the cultivation of their rational powers to be far superior to those of the senses, merely; not impeding the efforts of industry (that natural source of wealth and ease), but, while reposing the body, invigorating the mind, SCIENCE became the pursuit of all ingenuous minds, and of all enlightened understandings.

There is reason to believe, that among the first essays of human skill, the ARTS OF DESIGN had a principal place. It is usual for the hand to attempt some kind of imitation of what the eye beholds, thereby expressing the disposition of the mind; and beside this, it is natural to suppose, that the same fertile imagination which could invent instruments of music was not incapable of picturesque ideas; that the same hardy ingenuity which could form into various utensils the massy ore, might equally possess talents sufficient for the application of colours; which required neither toil nor strength to procure, but were presented by liberal nature upon the surface

face of the earth. If this supposition be just, the arts may claim an origin of the deepest antiquity: it is certain, they were employed by mankind wherever we can trace the progress of science, and long before any period to which our researches can attain.

PLINY asserts, that a young woman, tracing upon a wall the shadow of her lover, which fell very distinct from a lamp in the room, gave the first hint of Design; and this circumstance is usually alluded to whenever the origin of painting is introduced. QUINTILIAN attributes it to the shadow of a sheep, outlined by a shepherd. But, in fact, a much higher date must be assigned to it, than either those authors, or any I have seen, admit; for, as shadow is coeval with substance and light, and as it offers so distinctly the form of bodies, that it is very supposeable mankind are indebted to it for the discovery of this elegant study, what prevents our supposing likewise that the idea was adopted long before the times and circumstances mentioned by PLINY and QUINTILIAN?

On this subject, as on all others related to the more liberal studies, we can only draw our information from history; and history cannot be cultivated, if indeed it can exist, before other branches of science have attained some popularity and establishment. Hence what accounts have reached us of the origin of all arts are extremely imperfect, since the authors who first attempted to relate them had only tradition, and that not always correct, to guide their researches.

The most necessary of Arts is ARCHITECTURE; and it is evident that architecture was studied with di-

ligence in very early ages. I think we may fairly presume, that after mankind had paid what they thought sufficient attention to necessary convenience in their dwellings, that kind of natural affection which arises from the attention bestowed on its subject, would prompt the possessor to the addition of ornaments, which Design alone could furnish; and if this be natural in respect to ordinary residences, it is yet more likely with respect to those of great men, princes, and sovereigns; and especially to temples, and edifices for worship, the supposed residences of the Divinity to whom they were consecrated. As to the labour and expence requisite for such works, we can appeal to numerous instances in proof that these were not spared; and we might further confirm this idea by observing, that (according to the opinion of many learned men) the most ancient original records now extant, are those related, with prodigious labour and skill, by significant figures inscribed upon marble and stone.

This part of our subject might be illustrated by adverting to the manners of those nations with whom our acquaintance is modern; as they, in the state of simple nature (or nearly) were not totally ignorant of the arts, may we not reasonably infer, that our own parts of the globe, when in the same state, might possess the same talents?

We are informed by the accounts transmitted to us, that the Spaniards, when they discovered Mexico, &c. found the Art of Design practised among the people of that country as a mode of conveying intelligence: it is still used to the same purpose by sundry tribes  
of



of native Americans ; and, in the newly discovered islands of the South Sea, the Art of Sculpture, at least, is carried to some degree of excellence ; and though it cannot boast of producing beauty, to which it is not applied, it may boast of producing terror, and terrific forms, in vast variety.

If then we find the most ancient empires, and governments of the strictest forms, protecting and encouraging Art ; if we also find Art practised where government is little known, and little regarded ; if where man is civilized in the highest degree, and where he is civilized only in a small degree, we find him indulging his fancy, and exhibiting his skill, certainly we risque little in considering these Arts as the direct offspring of Nature, in attributing to them very remote antiquity, very early esteem, and very general practice.

But, though all nations may be said to have cultivated Art, yet each has had a favourite manner and style, which it has adopted and preferred to all others : sometimes also a nation has promoted one branch of Art above others ; and sometimes the influence of a Patron, or the merit of a particular Artist, has contributed to raise one particular branch to a distinction which it did not formerly enjoy ; and the effect of this distinction has been a succession of Art in this favourite branch, and a prolonged reputation in consequence. The vicissitudes of nations, also, whereby they have been raised to honour and stability, or sunk to weakness and impotence, have usually had correspondent effects upon Art : Peace is its friend, and War its enemy. Now these events

must

must have contributed to turn the studies of Art into different channels, and thereby to produce merit of different kinds.

It is not our intention at present to notice the history or the state of Art at large (that we refer to another division of our work), but merely to trace, in some kind of order, the history of that style which our own Arts have adopted.

From the most authentic records of early ages (the Mosaic history) we learn that a settlement was formed at Babylon, almost directly as the world became sufficiently peopled to permit the separation of colonies from the parent state : and we find also that a very superb undertaking of architecture was speedily resolved on, and that mankind had great reason to remember this undertaking by its effects ; all nations and all men being in some manner affected by this enterprise and its issue. From Babylon colonies travelled in search of settlement, and, among other countries, they early visited and established themselves in Egypt.

We are the more interested in the history of Egyptian polity and manners, because much of our Art is derived from thence, and because we can appeal to specimens of Egyptian Art, which may direct our opinions, and guide our researches ; whereas all the productions, and all the contents of Babylon, of Nineveh, and of the countries around them, have perished, and have left no memorial by which we may form a judgment of their merit, or of their style and manner.

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The antiquities of Egypt, its pyramids, sphinxes, obelisks, temples, still remain, though the names of their authors, and the times of their erection, are long since forgotten. They were ancient in the days of HERODOTUS, the father of European historians, who could gain no intelligence whereby to date the foundation of most of them: the inscriptions they bear are thought to be prior to the discovery and use of letters; and though, could we now decypher those inscriptions, it is probable they might contribute little addition to the present stock of knowledge; yet their information might gratify that curiosity which is very prevalent in minds devoted to science.

Whether Egypt was the fruitful parent of all the sciences, is a question not now to be entered upon, certainly it contains extremely ancient exertions of human skill, in respect to those Arts whose history forms our present subject.

To the introduction and progress of the Arts in Egypt many circumstances seem to have contributed; such as—its being a monarchical government,—the fertility of the country; and—the nature of its religion. Egypt seems to have been, if not the original seat of idolatry, yet more addicted to its superstitions than any nation of whose manners we have heard. The numerous edifices still existing in that country, formerly devoted to the worship of herodeities, of sacred animals, and not only of animals, but of sacred vegetables also, are explicit evidences of the fact. Might not that idolatry which overspread the land be one cause why the arts were more

speedily brought to some kind of perfection in Egypt than elsewhere? Might not the very early custom of embalming the dead, so generally practised in this country, afford models for imitation? The embalmers of sacred birds might easily learn to model an ibis, or an hawk; while such as were employed upon human bodies might form a human resemblance, without possessing the greatest talents or ability.

In fact, most pieces of Egyptian sculpture extant are little other than imitations of their mummies, and may well be considered as representations of their original heroes or deities: nor is it unlikely, that the traditionary respect paid by that people to the remains of their progenitors, might gradually be changed into superstitious adoration; which shewed itself, under one of its forms, in the respect shewn to images, and in the qualities attributed to them.

This supposition is strengthened, by noticing the very particular rigour with which Moses forbade the Israelites from forming likenesses of any thing on earth, in the air, or in the waters; lest to such a likeness some imaginary virtue might be attributed, and that which originally was only intended as a resemblance, should, by a process whereof he was well informed, be converted into an idol.

Indeed, it is but too evident, from a multitude of circumstances, that the Arts were early subservient to idolatry, at least, that they contributed to spread its pernicious effects: and here permit me to remark, for the information of my younger auditors, that there appears to have been urgent necessity for  
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the severe prohibition in the second divine command, of whatever might tend to idolatrous worship; since we find, that not only every land and nation, but likewise every city and village, had at this time its tutelary deity. Most of the names of towns recorded in the history of the conquest of Canaan by the Israelites, are titles distinguishing the idols of those places (vide in the book of *Joshua*, chap. xv. xix. &c.) and express—sometimes the figure of a deity alone, as *Hermes* (*Erm*, or *Aram*), *Hamon*, *Hammoni*:—more commonly, a deity, whether male or female, accompanied by some device, ornament, or attribute, to distinguish it from others; as, the *Bull*, the *Serpent*, the *Lizard*, and other creatures; sometimes united with emblems, as the *Sun's eye*, (*Enshemesh*); the *Eye on the Foot* (*En-rogel*); the *Luminous Pomegranate* (*Rimmon-metoah*); and many others. From this custom of accompaniment by emblems, the emblem itself, after a time, was regarded as a symbol of the Divinity, and when separated from its tutelary deity, was regarded with veneration, on account of the situation to which it had been promoted. Hence arose, probably, the worship paid to many creatures usually thought impure and offensive. Beside this, some idols had numerous arms, hands, or other parts, intimating multifarious powers; and some were compositions of the human and animal forms:

DAGON his name, sea-monster, upward man,  
And downward fish:—

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To return from this digression ; if popular prejudice, or religious regulation, had not restrained the exertions of their genius, the Egyptians not only might have nurtured the Arts, but perhaps might have advanced them to maturity ; in subjects which permitted the Artists to follow their natural taste. they have proved themselves little inferior to the most admired masters ; but, as their elegant productions are extremely rare, we are to look elsewhere for the perfection of Art.

The intercourse between Egypt and GREECE communicated to the latter the Science and Art of the former. Whether Greece was the country of invention or not, certainly the patronage it gave to the Arts promoted their improvement and perfection.

As we usually look to Greece for the purest examples of taste, and as the merit of its Artists, even to this day, maintains a distinguished place, and, in some instances, is admitted to the very first place of honour in the Arts, it may not be amiss to hint at the chief causes of this excellence ; which, I apprehend were, principally, the following.

Whatever might be the encouragement bestowed by private individuals on an Artist in compensation for his labours, it could not equal the advantage of public patronage ; therefore, when communities where the Arts flourished, treated them, not only as private excellencies, but as public benefits, an artist was impelled, by the additional and powerful principle of love to his country, to exert himself, and even to surpass himself, that the honour of his native city, or district, might not only be maintained

tained but augmented. Besides, as merit was secure of due renown, it was likewise certain of adequate reward. Nor were these the only motives which animated the masters of antiquity; but superior to these, and to all others, was the persuasion that a kind of religious respect was paid to their deities, by the exertion of exquisite skill in forming their symbols, and representations.

The desire of personal honour, the glory of their country, and the principles of their religion, surmounted every difficulty: not contented with equaling, Artists were prompted to excel, whatever had been done before them; and hereby they produced those works which now fill us with admiration.

It must be acknowledged, that ancient Artists had many opportunities for study of which we are destitute: not only were the natives of their country well shaped, and proportioned, but the Artists had the additional advantage of seeing them constantly in their exercises, which consisted of manly, and warlike operations, of nimble and speedy motions, and of rapidity exerted to the utmost; whence those who for study resorted to their schools had the most favourable opportunity of acquiring just ideas, not of proportion only, but likewise of agility, grace, and dignity.

The youth were forms for imitation, when they wished to infuse, as it were, life into the marble, or the picture: the aged, commanded by their appearance reverence and respect; the noblest characteristic parts of these, combined, or selected, with exquisite judgment, became the representatives even of

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celestial beings : and certainly, if gods such as idolatry supposed, had thought proper to appear on earth, they could hardly have adopted forms more expressive than those the Artists of Greece had already appointed to them.

Indeed, the Grecian Artists have unanimously been acknowledged to surpass those of every other nation : they carried to their height most branches of Art, though we are at present little acquainted with their success in any other than purity of design. This we admire in their sculptures ; but, it is incredible that contemporary painters and designers, whose works were the boast of their times, should be deficient in the principles peculiar to their art ; and, as by the statues which remain, we judge of the proficiency of ancient Artists in design, so had their best pictures been fortunate enough to have reached us, we may justly believe, they also would have commanded our applause.

Notwithstanding this admission, it is not easy to determine how far we may rely on the reports of ancient writers with respect to the pictures of which they speak ; they might be excellent, we grant it ; and yet we may doubt whether, on comparison with the esteemed works of modern times, they would retain the same primary rank as the sculptures are universally placed in. Some of the noblest principles of Art (such as forming the figures into groups, and the judicious conduct of light and shade) seem peculiar to the moderns ; no ancient author recommending them, nor any ancient picture now remaining possessing them. It is true, those  
works



works which remain, may not have been among such as were deemed capital; yet I apprehend, if the principles mentioned had prevailed, some application of them must have tinged the works of even indifferent Artists; whereas, no capable judge will attribute to such Artists, all the pictures which have been retrieved; some of which seem to be copies, or repetitions, of excellent works.

Wishing therefore to decline repeating the eulogia bestowed by ancient writers on the Artists of Antiquity, because, we are uncertain whether their praises are not exaggerated, and because, it requires no small knowledge of the profession to applaud judiciously (a knowledge which those writers perhaps did not sufficiently possess), and because, to take their expressions literally, seems too high, while to lower them properly, is difficult, we conclude by admitting to an honourable station the Artists of antiquity; but we take the liberty to claim, upon some occasions, a place at their right hands.

It is a melancholy reflection, that all things, however good in their nature, may be abused. Beside their subserviency to idolatry, the Arts have been charged with introducing, or at least contributing to the support and the spread of, luxury, and effeminacy. To defend them from this imputation is a task I mean not to undertake; nevertheless, to me it seems, that as courage may become brutality; hospitality, profusion; or œconomy, avarice; or, as even the laws of a country which should be the security of each individual, may degenerate into despotism; so, in common with other noble and liberal sciences,

sciences, the Arts (in themselves truly honourable) by the depraved passions of mankind, have been prostituted to infamous and detestable purposes; in which they have rather been subjects of pity than of blame.

That luxury and effeminacy were the ruin of Greece, is not to be denied; having forsaken good morals, they became subjugated to the Roman policy and power; their country was desolated, their temples spoiled of their ornaments, and the capital productions of their great masters were transported to embellish the porticos of Rome.

Rome was the seat of universal empire, the mistress of the world: into Rome flowed all that was curious and costly; many generous minds were there, who prided themselves on their patronage of the Arts, and who liberally rewarded the merits of professors. That the Roman Artists attained considerable skill is granted; but, notwithstanding their efforts to rival their masters, the Grecian manner remained always superior, and the Greek productions unequalled.

Why the Roman Artists did not equal the Greek, may be answered, in some degree, by considering the different government and conduct of the people. The Roman commonwealth studied war, and was backward in cultivating the politer studies; and when it did cultivate them, it was rather as a patron than as a professor; it commanded, and employed, those who were already skilful, and rather paid their merit than exerted its own efforts in pursuit of superior excellence.

An art, or a science, like a state, or a kingdom,  
continues

continues not long in glory: after great labour, it reaches its zenith, and perhaps maintains a certain splendour during the lives of a few eminent men: when these are gone, it dwindles to mediocrity, and from mediocrity it sinks into neglect and oblivion.

If the morals of Greece were luxurious, and effeminate, by what epithets shall we characterize the manners of the Romans? "Earthly! sensual! devilish!" Rome became the sink into which ran the vices of every country its arms had subdued. Abandoned to impiety, and slaves to debauchery, its rulers and its citizens exulted in what should have astonished them with shame and horror. Riches but too often are considered solely as the means of gratifying the irregular passions of our nature; and, when flowing in abundance from the tributes of distant provinces, they seem so easily acquired, no wonder they are rapidly spent: hence we find the Romans addicted to vices, and to expences, which are truly surprising; and hence originated that weakness both of mind and body, of government, and of society, which at length issued in the overthrow of the Roman state, and the utter subversion of its power.

We do not therefore wonder, when reading the history of those times, that Providence commissioned the barbarous nations to punish the licentious, the profligate Romans; our wonder rather is, that long before that period they were not involved in desolating ruin. When the numerous hordes of the surly north had over-run the distant provinces, and ravaged Italy, the Artist hung his head in silent  
sorrow,

sorrow, or burst into lamentation at the savage scene; not so much regretting his own performances (for Art had now declined), as the destruction of those he had been used to survey with wonder and delight. Farewel the productions of APOLLO and ZEUXIS! farewel LYSIPPUS! PRAXITELES! PHIDIAS! buried for a long, long night, beneath the ruins of the CAPITOL; of the PALACES; of ROME.

I am sensible that a much greater variety of particulars might have entered into this part of the present discourse: I might have mentioned the names of those celebrated Artists whose productions are our wonder; I might have related anecdotes concerning their works; I might have noticed the honours conferred on some, by the munificence of kings and princes; and the respect paid to others, by the cities and states of whose communities they were members: but as this is, professedly, a *slight sketch* of the progress of the Arts, such instances, though extremely honourable to our subject, are at present omitted: as are descriptions of pictures and statues, because, I do not think them properly subjects of description, but of inspection: and because, much of this history is treated at greater length in another part of our work: to which therefore we refer our farther inquiries.

Thus have I briefly hinted at the progress of the Arts in ancient times: certainly this subject is interesting, yet it does not interest us so closely as what has followed upon their revival: in general, they have ever accompanied learning and politeness; as these have been encouraged, the Arts have flourished;

rished ; when these have been neglected, they have drooped ; when liberal science and knowledge were banished, they died.

One would think when reflecting on certain historical events, that mankind were destitute of power to know, and to enjoy, their real happiness. Is it impossible to unite purity of sentiment, to politeness of manners ? must cultivation of the mind debase it in some respects, while ennobling it in others ? Why should not the Greek, or the Roman, combine elegance of taste, with modesty and integrity ? Why should the Goth, or the Hunn, retain his ferocity, rather than unite to courage and prowess, the milder attainments of arts and knowledge ? Yet such is the fact : after elegance and politeness, too often succeeds over-refinement ; and to this—weakness and profligacy : as, on the other hand, the brutal passions of uninstructed, uncultivated, nature, respect neither the noblest exertions of genius, nor the most captivating productions of the human faculties, of skill almost divine. Here we ought to observe, that when the Arts were involved in the fall of Rome, they found some kind of protection at Constanti-nople (then the imperial residence) ; but very far indeed was the Art here protected from rivalling the merit of that which Greece had formerly fostered, and matured.

Long remained the Arts beneath the night of obscurity, in which ignorance and superstition involved Europe ; nor did they dawn again till the thirteenth century, when CIMAABUE, a native of Florence, translated the poor remains of his art, from a few worth-

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less itinerant Greek painters, to his native city. Thus, as Italy had formerly received the stem of Art from Greece, and had, in some sense, returned the plant again to that favoured country, where it was sheltered from the violence of the storm which broke over the Roman government, so now Greece was the country from whence Italy again received the rudiments of the Arts, which she gradually raised to a dignity far surpassing that which they enjoyed in their now native country.

When Italy was overwhelmed by the Goths, and other enemies, the Arts took refuge in Greece: when Greece was overwhelmed by the Turks, the Arts fled to Italy: and here finding patrons, they acquired an establishment, and long maintained an extensive reputation.

We have hinted that CIMABUE was the first of the moderns whose productions commanded esteem; and that he learned his art from Greek painters who visited Italy: we are not therefore to suppose that the works of CIMABUE were such as we should deem excellent among those of later Artists: as curiosities, they will always be admired; but, as studies, they are every way inferior to the productions of more modern genius.

But, beside the merit of CIMABUE as an Artist, we are obliged to him for transmitting his art with improvements, to his scholars, and successors, who, adding each a something, to what they had learned of their master, at length produced Artists of established merit. Hence we have LEONARDO DA VINCI, MICHAEL ANGELO, and RAPHAELLE; and  
hence

hence their numerous successors, not in Italy only, but in every state of Europe : and it is worth remarking, that each state has produced Artists excellent in some department ; and has contributed somewhat to the general stock of merit which the Arts have furnished.

It is customary to distinguish these local varieties by the name of *SCHOOLS OF ART* : and hence we hear of the Italian school, which is subdivided into several;—as the Roman, the Bolognian, the Venetian, the Florentine, school : hence the Flemish school ; the Dutch, the French, and at length, the English school.

The history of these schools is hardly to be understood without introducing the lives of the Artists who founded, or who maintained, them ; and this would prolong the present discourse beyond its due limits. Yet as each school has its distinct character, we shall just remark, that according to its advantages that character has been formed. The discovery of the antique statues formed the style of design of the Roman school into a manner possessing much grandeur, truth, and elegance ; while Venice being rich, because commercial, excelled in magnificence and in colouring, without any considerable accuracy of design. The nature of the country has distinguished the Flemish school by the figures of its subjects ; and the use of smaller apartments than is common in Italy, has given, by the shadows they projected, a truth and a force to its productions, in respect of light and shade, which justly entitle it to great esteem. Other schools are in many respects,

more or less, compounded of these principles ; and according to the opinion, or the wishes of their patrons, or to the taste and abilities of some leading Artist, they vary in their character, and in the style of performance adopted by them.

Genius, and its offspring, merit, are confined to no part of the world ; but they appear under various forms, according to the disposition of their cotemporaries : correspondent to the nature of the work in which they are called to engage, must be the style they adopt ; and as it rarely happens that genius can lead the public opinion, it usually is under the necessity of conforming to it. Very rarely, indeed, can an Artist persuade his patrons to see with *his* eyes, and therefore he is obliged to accommodate his performances to the faculties of those who are to inspect them.

It remains now that we introduce a few notices of the various materials which Art has employed, or on which it has wrought, in producing its works.

ARCHITECTURE was certainly, at first, constrained to employ stakes and wattles in constructing habitations ; to these succeeded the mud-walled cottage, supported by beams of timber ; and long did it content itself with the stability and the convenience which timber afforded for building : but, at length, brick became a favourite for many uses ; then stone, whose durability was its great recommendation ; and after stone, marble, the most precious marble, which being variegated into innumerable beautiful patterns, charmed the eye with its richness, its diversity, and its lustre.

SCULPTURE



SCULPTURE followed very nearly the track of Architecture : first it engaged its skill in carving of wood, then of ivory, then of clay, then of stone and of marble ; at length, it treated gems in a manner truly wonderful for accuracy and for minuteness : strongly contrasting these almost microscopic objects with the colossal works which it produced in metals.

PAINTING used, at first, one simple colour, which delineated the outline of its subject, and afterwards filled it up ; other colours were gradually introduced for the sake of variety, splendor, and effect. Doubtless these colours were such earths as nature most readily offered : it could not be till after some time, and no small progress in other sciences, that colours requiring any degree of chymical preparation could be adopted into use ; but these, when known, and approved by experience, being desirable by reason of their brilliancy, or their durability, would be eagerly employed when requisite in certain effects.

As we are about to notice a very considerable change in the materials used in the art of painting, it may be proper to desire attention to a few previous remarks on this subject.

Many have been the conjectures concerning the vehicle, by means of which the ancient painters prepared their colours ; but no satisfactory hypothesis has yet been devised. Whatever it might be, it has preserved their colours to the present time, with a vigour and brilliancy perfectly surprising ; and even some remains of very early ages, by the accounts of travellers who have visited them, are equally fresh  
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and lively as any modern production. Of this durability the ancient picture called the *Aldobrandine marriage*, now to be seen in the palace of that name at Rome, is a striking instance, which, though probably painted two thousand years ago, continues to be a fine picture. Those discovered at Herculaneum are additional proofs; as are the descriptions given by POCOCKE of some remains of coloured subjects in Upper Egypt, which, though very ancient, are yet clear and strong.

It appears that *oil* was not the mean made use of to fit their colours for the canvas; this discovery is thought to have been made in modern ages, and has usually been attributed to JOHN VAN EYCK (frequently called *John of Bruges*, from the place of his residence) about the beginning of the fourteenth century; but a late writer (Mr. RASPE) has produced several arguments to prove, that painting in oil was known, if not to the ancients, yet long before the pretended discovery of JOHN VAN EYCK. The claims of this Artist arise from the testimony of VASARI, in his "Lives of the Painters," first published in 1566; a writer, who was neither a countryman of VAN EYCK, nor a contemporary; but who wrote and published his book one hundred and fifty years after him. Before VASARI's time it does not appear that any Flemish or Dutch historian had ascribed this invention to their countryman; nor among the high encomiums on JOHN VAN EYCK as a painter, in his epitaph in the church of St. Donat at Bruges, is there any mention of his having invented oil-painting. Besides, instances occur, and are recorded by several writers,

writers, of Flemish oil-paintings, which were executed before the time of this supposed inventor. And Mr. HORACE WALPOLE, in his "Anecdotes of Painting in England," has produced some unquestionable facts, which prove, that oil-painting was known and practised in this kingdom long before the time in which VAN EYCK is reported to have invented it in Flanders. Among several arguments and facts to the same purpose, it is alledged, that THEOPHILUS, who is supposed to have lived in the tenth or eleventh century, in a treatise *De Arte pingendi*, discovered in the library of Trinity College, describes the method of making linseed-oil for the use of painters, and gives two receipts for making oil-varnish.

This, however, whether we call it invention, or adoption, was of the utmost advantage to Art; since, by this means, the colours of a painting are preserved much longer and better, and receive a lustre and sweetness to which, so far as appears, the ancients could never attain.

The mode of usage consists in grinding the colours with nut-oil, or with linseed-oil; the manner of working is very different from that in fresco, or in water; the oil does not dry nearly so fast; and, after it is dry, it gives the painter an opportunity of retouching the parts of his picture at pleasure; or even of entirely changing them in drawing, or in colouring; which in the other kinds of painting is impracticable. The figures likewise are capable of greater force and boldness; the colours mix better together; they permit a more delicate and agreeable

colouring, and give a union and tenderness to the work, inimitable in any other manner.

It is somewhat extraordinary that this mode of applying colours should have so long remained unemployed, if it was known to the ancients; unless they thought their own mode superior: but as the property of oil is to resist water, whereby oil-painting is calculated to afford protection from the injuries of the weather, it still remains surprising that no mention should be made of it, as used for ordinary, or external, works, at least. And indeed, it seems not improbable, that if JOHN VAN EYCK was not the inventor of painting in oil, he might revive it, or apply it to subjects to which it had not before been applied, or he might furnish an additional number and variety of colours; and so augment its reputation, and relieve it from that obscurity which had enveloped it: after his time this manner of painting was adopted into general use.

About the middle of the fifteenth century, the Arts received a very considerable augmentation by the discovery of ENGRAVING. It is true, the ancients practised, with great success, a kind of sculpture (which has been termed *engraving*) on precious stones and chrystals; but the utility of this Art in furnishing impressions was not known till about A. D. 1460.

The story of its discovery is thus related. A goldsmith of Florence, named MUSO FINIGUERA, being accustomed to take impressions in clay of every thing he cut in metal, and to procure casts from it by melted sulphur, observed some of the casts to be  
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marked with the very same strokes as were upon the original metal, the sulphur having taken the black from it: he tried to do the same from silver plates, on wet paper, by rubbing it gently on the back; this also succeeded; and this was the origin of that manner of engraving which is now carried to exquisite perfection. This science is of the greatest utility to Art and to Artists; nothing spreads a master's fame so much as a general circulation of prints from his works; statues, and pictures, are confined to one place, but by means of this discovery their beauties are exhibited to the world at large: nor is this profession less serviceable to Art in general, as it furnishes very commodiously, excellent copies of whatever is elegant, or admirable, as well for the satisfaction of the curious, and the reflection of masters; as for the imitation and improvement of students.

It may seem, indeed, that it was rather a discovery of the Art of Printing than of Engraving which originated with FINIGUERA: it was the art of multiplying impressions from subjects already engraved; for the Art of Engraving itself seems to have at least as much claim to very remote antiquity as any other branch of Art: witness the signets, &c. usually worn by the great in the earliest ages: which were engraved with the appropriate devices of the persons to whom they belonged, as may be proved from sundry passages in the Mosaic history.

The materials which have been wrought upon by the Art of Engraving have been various: silver, gold, pewter, copper, wood, &c. Of these, pewter is still used for engraving of music, which is per-

formed by *stamping* rather than engraving ; for which the softness of this metal particularly qualifies it, as it easily receives the impression desired. Wood has been used in many instances, and has produced works of great merit ; but, beside the difficulty of printing impressions from it, it is not capable of those exquisite degrees of degradation, and of that beautiful finishing, which forms the distinguishing excellence of engraving on copper : hence copper is now used for all works requiring accuracy, and neatness ; and, by the several manners in which engraving on copper is performed, it furnishes a variety adapted to every requisition of Art.

The rolling-press was invented by JUSTUS LIPSIVS : and was first brought into England from Antwerp by JOHN SPEED, A. D. 1610.

We have now traced the Arts, though indeed but slightly, from their origin to their glory, from their glory to their decay, from their decay to their revival ; we have seen them spread and flourish, or languish and decay ; we have seen their influence also, that it has occasionally been considerable, and extensive ; if it has not always been so well directed as must be wished, we have shewn that this was not from any bias in the Arts themselves, but from that disposition of mind which too often perverts the noblest studies, and debases the most respectable professions. We have seen, that when any state has cherished the Arts, the Arts in return have embellished and adorned it, have recorded its advantages, or its honours ; have related events connected with it in a language familiar at once to the native, and to the stranger,

stranger, from whatever distance he might come : —but this is not the place for remarking the excellence, or the utility, of the Arts : that we reserve for a succeeding discourse : we conclude the present, by ardently wishing, that as the Arts have, lately, been highly honoured and encouraged ; as they seem to have acquired a permanent establishment, not only in a public school, but likewise in public patronage :—may that patronage be long merited, and long continued ! may the Arts long flourish to the honour of the **BRITISH NAME**, and be transmitted as one branch of **BRITISH EXCELLENCE** to the latest posterity !

## LECTURE II.

.....

OF THE EXCELLENCE, AND UTILITY, OF  
THE ARTS.

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LADIES AND GENTLEMEN,

IN our preceding discourse we remarked, that, though sometimes neglected, and sometimes contemned, yet by civilized society in general (and by THIS NATION of late in particular), the ARTS have been honoured with distinguished attention; enjoying not only the encouragement of individuals, but likewise the patronage of the public. An endeavour to account for this attention, and patronage, may at first sight appear superfluous, since it will readily be admitted, that general applause is not bestowed on a subject without merit: nevertheless, as I have now the honour to address such as desire to cultivate an acquaintance with the fine Arts, I presume it will not be deemed impertinent to animate this laudable intention, by offering a few remarks on their EXCELLENCE, and UTILITY.

Human nature, in its uncultivated condition, is rather an object of pity than of satisfaction; little  
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elevated above surrounding animals; or superior to beasts that perish, were bodily endowments its whole possession : but, when exerting the faculties of his mind, when exercising his powers of reflection and reason, Man appears to be “ little lower than angels, and crowned with glory and honour.” Indeed, so very different is our opinion of Man according to the contrary stations from which we view him, that we are ready to exclaim, ‘ What is this being whose wonderful powers soar into remote systems, and explore the limits of creation ; or, when he descends to investigate minute objects, inspects with accuracy the very atoms of existence ? Is this being, also, the suffering subject of distress, of disease, of death ! ’

It is true the powers of the human mind are latent, but they are not less real ; they are too often diverted to trifles, but they are not less equal to the noblest studies : they too often abide in obscurity through indolence or inattention, but they are not less capable of energy, and of activity, of wisdom, which improves mankind, and of discoveries deserving universal applause. What a pity then is it, that such sublime abilities should suffer by mismanagement, or be lost for want of use.

If then our superior and distinguishing properties be those of the mind, certainly such studies as are adapted to open and expand the mind, to cultivate the genius, and entertain the imagination, merit our especial regard and protection. And this is abundantly evident if we consider, that, beside the mental faculties bestowed on our species generally, Nature has given to each individual a proper and distinct

ting talent, which enables him to engage with most advantage in some certain course of study : now, as Nature does nothing in vain, it follows, that, where genius, fancy, imagination, taste, have been particularly imparted to any, they should by all means be cultivated, improved, protected, and matured, in expectation of their future success and prosperity ; but this is not to be done without attention, and instruction, whatever science be the object of our study.

SCIENCES may be divided into speculative and practical : without any immediately apparent connection with the service of mankind, some engage the studious powers of thought ; others aim at producing or improving implements of daily utility ; the first require exertions of the understanding, to which the latter unite labour of the hand.

The ARTS are compounded of speculation and practice : the conceptions of an imagination lively and vigorous, with a clear and emphatic manner of conveying those conceptions to the spectator.

An imitative art, arising immediately from contemplation of the works of Nature, must, in many respects, partake of the properties of its origin : if the works it contemplates be pleasing, such will be the imitations of them which it produces ; if they be extensive or various, capable of infinite combination and diversity, such will be the character of the Art which studies them : and beside this, if they be adapted to affect the mind, if they raise it to pleasure and delight, or moderate it to solemnity and sorrow, if they direct the sympathy which Nature has

has placed within us according to the subject they set before us, then, especially, their dignity and importance rise to demonstration, and Reason and Wisdom approve their encouragement.

Hail, noble Art ! whose magic powers raise to our enchanted sight innumerable scenes of contemplation, lovely or awful, serene or solemn : excited by thee, we shout with the sons of mirth, or we dissolve in tears with the children of affliction ; the wild grandeur of savage nature, at thy command, strikes us with astonishment, or the fertile landscape expands our hearts with pleasure ; terror and distress are subject to thee—tempest, conflagration, the confusions of battle, the horrors of war : thine too are the calm delights of social peace, the soft repose of domestic tranquillity !

All ideas of the mind, however extensive its capacity, or accurate its researches, are received by means of the senses ; surely then to have these ministers of information well instructed, is no small advantage ; and as by the eye, the far greater part of our ideas are transmitted to the mind, it appears of considerable importance to improve to the utmost this medium of knowledge.

Of all the senses, SIGHT is doubtless the busiest ; it searches with insatiable desires after new objects ; directly as awake we run to the light with eagerness, we imbibe with avidity the reflexions of an infinite variety of forms and colours ; to extend the pleasures of sight, we purchase by a thousand inconveniencies the satisfaction of dwelling on some eminence, never tired with the prospect, though immense, or bounded  
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only by the azure mountains : not satisfied with the survey of distant objects, the eye must be entertained in our respective habitations ; we embellish our apartments with splendor, we decorate them with magnificence, we engage in this business every production of nature, improved by the labour of Art ; how many brilliant colours ! how many elegant forms ! what variety of materials ! what skill ! what expence !—to gratify the sight, to charm the eye. And not only is a person desirous of these enjoyments for himself, but he readily, and without hesitation, supposes, that his friends also will partake of this his good fortune ; persuaded that Nature has imparted the same sensations to them as to himself, he scruples not to imagine, that they also will be entertained with this kind of entertainment, and be delighted with these delights ; so general, so universal, is the conviction of the pleasures arising from sight !

But now, might I be permitted to ask some who possess these advantages, whether they truly enjoy them ? I am not certain they could answer in the affirmative ; in vain the extensive prospect presents its beauties, unless the beholder has skill to perceive them ; in vain the well-decorated apartment excites admiration, if the spectator be ignorant of the Artist's excellence.

It is true Nature gives us sight, but the sense must rather be considered as a channel of conveyance for delight, than as delight itself ; rather as a mean than as the end. It is the mind which receives satisfaction through the medium of sight ; and if the mind

be not gratified, the sense has little to boast of: and how should the mind be gratified, unless it be acquainted with the excellencies of the objects it surveys, and unless it have previous information in what those excellencies consist, and what is the nature of the beauties it is occupied in inspecting? The mists of ignorance prevent the perception of many attractive elegancies, which, were those mists removed, would amply reward the attention engaged in their examination.

The eye which has been prepared by instruction to regard them, discovers in the productions of Nature, or of Art, a thousand latent graces, and beauties, which uninformed observers pass by without notice (the principal excellencies are too striking to be overlooked); so may the ear of a person ignorant in music be entertained by a concert; but he receives not equal satisfaction with one to whom the principles of that science are familiar.

Nature may be said to be at the same time veiled and unveiled: veiled—to those whose acquaintance with her is but ordinary or superficial—distant acquaintance: unveiled—to those who, by assiduity and constancy, have been admitted to her intimacy and friendship: to these she exhibits beauties unseen by others, and these behold innumerable charms which well reward, while they encrease, their attachment. Let no mortal ever suppose that he has entirely removed the veil of Nature; ignorance alone can indulge the idea, as ignorance alone can infer, that to rend her veil is to raise it,

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Not only are the beauties of surrounding nature more exquisitely enjoyed by a learned eye, but, moreover, the Arts present to us a new creation: they recall from the silent tomb, generations long since departed, re-animate them for our delight and pleasure, and that with more vivacity than even the historian to whom we are indebted for our original information.

If we examine the reasons of this fact, we find, that writing is, of necessity, long ere it interest us in behalf of its hero, and that the happiest language never equals in power those sensations which, from a well-conducted picture, flow at once into the mind: impelled by the irresistible energy of Art, we honour the patriotism of CURTIUS, we respect LYCURGUS and SOLON, we venerate PLATO and SOCRATES; the continent SCIPIO engages our esteem, the intrepid FABRICIUS our applause, the heroic REGULUS our admiration: when contemplating their sentiments, and their behaviour, under circumstances happily expressed by the judicious Artist.

History, however, has its province, and that province is instruction; Poetry also has its province, and the province of Poetry is delight—a delight not arising so immediately from the poem, as from the images which the mind forms to itself of what the poem describes: the mind, as it were, converts the poem into a visionary spectacle, and then enjoys its own creation; and the glory of Poetry is thus to excite the mind: whereas Picture presents the vision ready raised; by the strength of its delineation it offers to the mind at once, and impresses, as near as possibly  
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can be impressed, the representation of the scene as actually passing before the eye of the spectator; it even numbers him among the actors, and persuades him to bear his part of the sympathy which animates the whole.

As I do not recollect to have seen the comparison between Poetry and Painting set in its true light as it appears to me (though I have perused several works on the subject), I shall take this opportunity of offering a hint, or two, on that comparison.

Poetry must bring us acquainted with the hero of its tale in a gradual and regular manner, and must exhibit in him qualities which engage our attention, and excite our wishes on his behalf:—and this it must do *before* it comes to the main, and most important, incident of the story it professes to treat. If it would interest us still more deeply, it must call to its aid other considerations; for instance, it may trace the genealogy, the connections, of its hero, and display his *extent*, whether of territory, of reputation, or of influence. Poetry must do this, *before* we care whether the hero live or die, whether he be fortunate or unfortunate; whereas, Picture, if desirous of introducing these particulars, places them *after* the main incident; shews us at once the hero in the height of his situation; and *after* having raised our sympathy for one of the same nature with ourselves, hints at what farther belongs to the subject. It strikes the eye,—and, by means of the eye, strikes the mind,—by one strong effort; after which, it gratifies the desire of further information, if further information be desired.

Is this an advantage to Painting? It seems to be the course of nature, at least: as men we sympathize first with a man; whether he be a king is an after consideration. Who that ever saw a man fall from a precipice, ever staid to enquire, what he was? before he *felt* the startle which shot through his veins: we lament him as a man; then, if he be a father, we lament him as a father; then arise the images of his children, grieving for their loss, and thus our sympathy *spreads* arounds us.

Picture takes us at the very instant to which Poetry has laboured to bring us: it is no long avenue, at the end of which we expect a noble prospect; it is a vista, suddenly opening to our view, and inviting our further *promenade* among its beauties.

Those are the best historians (as writers) whose language depicts the events they relate: those are the best poets whose descriptions raise mental images: but those are the best painters who transmit their own mental images, and engage the spectator to adopt them for himself.

The history of an event, is, in fact, a very loose affair, so far as description is concerned;—a battle may seem to be very accurately narrated, yet a battle is capable of a thousand forms: a triumph may appear to be described strictly according to order, yet no two points in its course offer the same effect:—so in Poetry; let every grace of language be employed accurately to describe a figure—dancing, for instance; if the description be very particular,—so much the worse,—let it lift up one leg,—one arm,—

or



or sway the head on one side,—it soon ceases to be poetry. The mind, if thus shackled by the poet, refuses to be of his company : general, loose, floating description, ideas that the mind may realise, or let it alone ; ideas to which it may add somewhat of its own, without perceiving the fallacy ; these are the best arts of Poetry, and in these it succeeds.

Now, instead of the evanescent, aerial, images of Poetry, Picture delights in determinate forms ; it grasps, as it were, its object, and fixes it ; it leaves little room for the play of the spectator's mind, but then it deprives the mind of any desire to play ; it raises few ideas too vast for the mind to conceive, but then those it does raise may be completely gratified ; it does not appeal to the mind for conceptions above what it beholds, but it persuades the mind, while intent on it, that these are the best conceptions possible ; that these ought to be adopted, and, as it were, realised : it prohibits others for the time being ; and by the accuracy, verisimilitude, and identity of those it presents, it impresses them on the spectator, with a force which differs from actual existence no farther than wishing a thing to be true, differs from actual conviction of its truth. How near these are combined in the human mind let the self-flattery of any day determine.

If Poetry be compared to Rhetoric, Picture may be to Logic ; if Poetry originate ideas, she must bring them to Picture to be realised : Poetry may describe Olympus, but Picture must people it with Gods : Poetry may hint at Hell, but Picture must pourtray the Devil.

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But not to trace further the subjects of history, or the principles of poetry, let us now consider those more immediate and personal services, for which we are daily beholden to the imitative Arts.

It is natural to desire the constant company of friends whom we value, or relations whom we love ; but as human enjoyments admit not of stability, the dearest friends must part : such is one condition of life. It is true, and it is pleasant to reflect, that the faithful heart shall long enjoy the grateful pleasure of recollected love ; the retentive memory shall dwell with delight on past intercourse, but the retentive memory, and the faithful heart, very readily acknowledge their obligation to the arts of Design : the features, the manner, the air, the very person, is present in an animated portrait : for this enjoyment we are entirely beholden to the Arts.

If there be, as undoubtedly there is, no small pleasure arising from the substituted presence of those whom we love, this advantage, though it may be somewhat weakened, yet is greatly extended, when we advert to the number of persons of whom we desire some memorial. Let us consider, that, after those most dear to us, our own families, our own friends, we are gratified by portraits of those eminent persons around us for whom we have conceived esteem ; the wise, the learned, the good, the illustrious ; and by portraits also of those whose misfortunes have interested us ; of those too who are not natives of our own country, but foreigners, whose celebrity has disposed us in their favour : extend this idea to the famous characters of antiquity,  
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and connect with it the reflection, that, rather than not possess representations of certain personages, mankind has adopted suppositious forms, and unauthentic portraits. I know not any satisfactory authority for the heads of HOMER, yet heads of HOMER are numerous; and out of an army of saints and martyrs that might be collected, great would be the difficulty of justifying the likeness of one in a thousand. Surely this disposition of the mind supports the observation, that, the Arts contribute greatly to the endearments of affection.

But, beside contributing to the endearments of affection, the Arts, when well employed, become the channels of much useful intelligence; many pages of description will not, cannot, impart so clear ideas of an eruption of Vesuvius, or of *Ætna*, of a hurricane, or of a tempest, as design; nor will language produce the view of a capital city, or an extensive prospect, which a picture opens at once; no explanation of many implements of manufactures can be understood without representations of them; nor can subjects of natural history, plants, fossils, or animals, be accurately distinguished, unless accompanied by proper figures. I might appeal for the confirmation of this remark, to the various sentiments of naturalists on the animals of ARISTOTLE and PLINY; the present name of that creature is so, or so, says one investigator of the subject; no, says another, not that, but it may be such, or such; while a third is ready to conclude that class of animals, or at least that species, is extinct; whereas,

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had we delineations of the animal intended, we should be under no such embarrassing perplexity.

This is of more importance than may seem at first sight; and it is of importance, especially, in our commercial nation, which imports such a vast variety of articles from all quarters of the globe. To general readers, a representation of the tea-tree is pleasing, because the plant probably yields their beverage; but to the merchant who deals in the commodity, it is more than pleasant; it is interesting. Plants that yield medicine are with great propriety studied and examined by the faculty, and by all lovers of natural knowledge: but as the plants themselves are, often, not to be procured, the best possible substitute is furnished by the imitative Arts. The same may be said of natural history in general; it may be inconvenient to keep elephants, lions, tigers, crocodiles, whales, and sharks: I say, though we desire a knowledge of these creatures, it may not suit us to keep them, but, by means of Design, we may easily acquire no despicable portion of acquaintance with their forms, sizes, proportions, natures, and manners. We may know so much of them as may be of use for us to know; and that, at an expence so trifling as to suit every purse. If Man be the noblest subject of study, the Arts assist us in the Study of Man: if nature at large be our study, they assist us in the study of nature; nay, in fact, nature cannot be effectively studied without them.

By means of the Arts the productions of nature, or of art, in every part of the globe, become familiar to us; we contemplate, without danger, the  
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Groenlander in his hut, the Siberian in his cave; mountains of ice, monsters of the deep: the bite of the rattle-snake, the sting of the scorpion, strike us with no dread; nor are we exposed to inconveniences, though examining the manners of the Chinese, or the Hottentot. No wonder an art so universally useful, should be admired and distinguished as one of the highest embellishments of human life!

Upon the whole, and to pass over much that might be said, I venture to assert, that the Arts may justly be considered as blessings to mankind, when engaged in their proper sphere of usefulness; that they have been sometimes otherwise, arises not from any evil in themselves, but from their having been abused by the corrupt passions of individuals; no one regrets more sincerely than myself, that prostitution which at some periods they have suffered; nevertheless, the abuse of these sciences should not prevent our respecting them for their services.

The Arts owe their rise to superfluity, but are indebted for their cultivation to good sense; hence they have always kept pace with learning; for in proportion as mankind became exonerated from ignorance and fear, and sensible of the blessings of civilized life, they applied themselves to these elegant recreations: thus have their manners been polished, and innocent and peaceful pleasures have succeeded to violent and savage pastimes. What numbers are now amused and entertained by these delightful studies! nor are they less improved, and benefited, than amused and entertained, for surely, to be able to design on the spot a striking prospect,

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or a noble building; a curious production of Art, or an uncommon appearance of Nature, is not only a desirable amusement, but an useful accomplishment. To preserve to remote posterity the resemblances of illustrious personages, to transmit objects of attention to foreign climes, is no inconsiderable attainment: we are pleased with the talents of distant Artists; in return, our own performances command their applause.

As this remark, is peculiarly applicable to those whom I have the honour to address: I beg leave to lay no little stress upon it. I would not have it thought that barren elegance merely (pardon the term) is the whole which now engages our attention; the Arts, though elegancies undoubtedly, are yet useful elegancies; and though they are entitled to respect as branches of polite education, yet, were they considered rather as to the advantages resulting from them, they would fully justify, as they would amply reward, both the time and the attention their study might have occupied.

Let us further reflect, that, beside the information and elegance of these studies, they impart numerous advantages to industry in general; how many ingenious professions, not in Britain only, but in every civilized nation, are witnesses to this fact! Survey a magnificent apartment, which of its embellishments can be executed with decent symmetry, not to mention elegance and taste, without knowledge in Design? Proportion, which is the very life of Design, must be observed in every article, and must regulate the whole; for, if disproportionate in its parts,

or extravagant in its contrivance, if confused, or wild in its distribution, how can it answer its purpose?—which is, to please the eye.

I would not be understood to assert, that we are pleased by rules only; nor do I wish them tyrannically to confine genius: by no means; rules are of advantage in their place, but not out of their place; their province is, not to cramp and bind genius, but to direct the wandering taste to elegance, and to exclude whatever is disgustful, or deformed.

Will the Ladies indulge the remark, that in that important article DRESS, a knowledge of the just principles of Art has considerable utility: on appealing to times past, we are permitted to regret, that a kind of opposition to nature has been too often visible in many modes of dress which the sex has adopted, not because of their elegance, their symmetry, or their use, but merely through the enchantment, or rather bewitchery, of FASHION. With what surprise do we now survey the habits of our ancestors; with what astonishment do we exclaim, that ever such accoutrements should have been deemed handsome! becoming! ornamental! and when the personal accomplishments, the virtues, and the beauties, of the present wearers of—need I name the fashion?—are forgotten, who will insure these inventions from the disdain of future generations?

In many ornaments of dress (and ornaments are a principal part of dress) the principles of Art direct to embellishments greatly superior to many which have been adopted; the absurdity was once very fashionable of *adorning* the elegant dresses of British

ladies with uncouth devices from remote climes; certainly, not the *beauty* of their sprigs, their flowers, their figures, rendered them objects of taste; neither was our native land destitute of sprigs or flowers: no; but it required some skill to imitate them, because every spectator could judge of their likeness; whereas the imitation of foreign productions presenting to us no likeness of which we might judge, the blunders of ignorance escaped detection. Farewel exotics! our own country presents a thousand decorations, more elegant, more convenient, and (to us) more natural.

I beg leave to repeat in this place a few remarks selected from Mr. RICHARDSON, an Author, and an Artist, justly esteemed.

“ Because pictures are universally delightful, and accordingly make one part of our ornamental furniture, many, I believe, consider, the Art of Painting but as a pleasing superfluity; at best, that it holds but a low rank with respect to its usefulness to mankind. If there were in reality no more in it than innocent amusement; if it were only one of those sweets that divine Providence has bestowed on us, to render the good of our present being superior to the evil of it, it ought to be considered as a bounty from Heaven, and to hold a place in our esteem accordingly.

“ Painting is that pleasant, innocent amusement. But it is more; it is of great use, as being one of the means whereby we convey our ideas to each other, and which, in some respects, has the advantage of all the rest. And thus it must be ranked



with these, and accordingly esteemed not only as an enjoyment, but as another language, which completes the whole art of communicating our thoughts; one of those particulars which raise the dignity of human nature so much above the brutes; and which is the more considerable, as being a gift bestowed but upon a few even of our own species.

“ Words paint to the imagination, but every man forms the thing to himself in his own way: language is very imperfect: there are innumerable colours and figures for which we have no name, and an infinity of other ideas which have no certain words universally agreed upon as denoting them; whereas the painter can convey his ideas of these things clearly, and without ambiguity; and what he says every one understands in the sense he intends it.

“ And this language is universal; men of all nations hear the poet, moralist, historian, divine, or whatever other character the Painter assumes, speaking to them in their own mother tongue.

“ The pleasure that Painting, as a dumb art, gives us, is like what we receive from Music; its beautiful forms, colours and harmony, are to the eye what sounds, and their harmony, are to the ear; in both Arts, we are delighted in proportion to the skill of the Artist, and our own judgment to discover it. This beauty and harmony gives us so much pleasure at the sight of natural pictures, a prospect, a fine sky, a garden, &c. and the copies of these (*i. e.* imitative pictures), which renew the ideas of them, are consequently pleasant: thus we see spring, summer, and autumn, in the depth of winter; and frost and  
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snow, if we please, when the dog-star rages. Nor do we barely see this variety of objects, but in good pictures we always see nature improved, or at least the best choice of it. We thus have nobler and finer ideas of men, animals, landscapes, &c. than we should perhaps have ever had ; and see particular accidents and beauties which rarely or never occur to us personally ; and this is no inconsiderable addition to the pleasure.

“ By reading, or discourse, we learn some particulars which we cannot have otherwise ; and by painting we are taught to form ideas of what we read : we see those things as the Painter saw them, or has improved them with much care and application ; and if he be a RAPHAEL, a GUILIO ROMANO, or some such great genius, we see them better than any one of an inferior character can, or even than one of their equals, without that degree of reflection they had made, possibly could. After having read MILTON, one sees nature with better eyes than before ; beauties appear, which else had been unregarded : so by conversing with the works of the best masters in painting, we form better images while we are reading, or thinking.

“ I will add but one article more in praise of this noble, delightful, and useful art, and that is this : the treasure of a nation consists in the pure productions of nature, or those managed, or put together, and improved by art : now there is no artificer whatsoever that produces so valuable a thing from such inconsiderable materials of nature’s furnishing, as the painter ; putting the time (for that also must be considered

sidered as one of those materials) into the account : it is next to creation. This country is many thousands of pounds the richer for VANDYKE's hand, whose works are as current money as gold in most parts of Europe, and this with an inconsiderable expence of the productions of nature. What a treasure then have all the great masters here, and elsewhere, given to the world !”

These remarks, though made originally on the Art of Painting only (of which Mr. RICHARDSON was writing), are equally applicable to the Arts of Design in their various branches.

This gentleman, in another part of his works, is of opinion, that an Artist, by continually conversing with the perfections of Nature and Art, becomes not only a better proficient, but a better man. I heartily wish there was no reason to question the truth of this sentiment : certainly, I agree with him, that an Artist, whose knowledge of many beauties and wonders in nature is extensive, and exact, *ought* to be deeply sensible of the divine perfections of their Author ; and in this view it appears, that the Arts may not a little contribute to the exercise of that genuine piety, which, after all the applause due to other studies, is certainly the most excellent, and valuable, attainment.

ARISTOTLE indeed has said, that “Sculptors and Painters teach morality in a way more ready and efficacious, than even philosophers ; and that some of their works are as capable of correcting vice, as the precepts of moralists.” It does not however appear from whose works ARISTOTLE might have expected  
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this good effect: so far as we can judge at present, if the pictures of those days were capable of producing it, they were very different from, as well as very superior to, the sculptures which remain. I shall not advert to the deficiencies of that system of morality which was current in the days of ARISTOTLE, though, perhaps, a sarcastic observer might remark, that, morals equally good with those of some philosophers, were easily deducible from any kind of paintings or sculptures.

But may not the Arts contribute to morality? I am firmly persuaded, that every talent of the human mind not only may, but ought to advance good morals: to think otherwise, appears to me, inconsistent with the character, and attributes, of our divine Author, ‘from whom descends every good, and every perfect gift.’

And here I may say in favour of the Arts, at least so much as is usually said in favour of History, as teaching by examples, or of Dramatic Representation, that it strongly impresses the miseries attending Vice, or the happiness attending Virtue. Instances of these, according to the subject, are not wanting: witness the guilty horrors of Richard, and the night-walkings of Lady Macbeth; witness the deterring picture of jealousy in Othello, and of improvidence in Lear: if avarice need a lesson, take it from Shylock; if prodigality, read it in Timon. But it may be asked, “has Picture also its instances? has it shewn the fatal end of Vice, and thereby read lessons of Virtue?” Ever respected be the memory of the ingenious HOGARTH, who has taught us to answer this question

question by affording an instance to which we appeal; happy had it been for him, had all his productions equally tended to the encouragement of virtue, and the correction of vice; but, while his history of the "INDUSTRIOUS, and IDLE PRENTICES," his "HARLOT'S and RAKE'S PROGRESS," and his "MARRIAGE À-LA-MODE," remain, we shall certainly consider them as laudable examples of what may be done by the power of the pencil, in the cause of morality. Nor let the works of Mr. PENNY be passed over without encomium, by whoever recollects his pictures of "VICE neglected in sickness;" and "VIRTUE surrounded by sympathising friends."

"The effects of Picture are sometimes wonderful. It is said, that Alexander trembled and grew pale, on seeing a picture of Palamedes betrayed to death by his friends; it bringing to his mind a stinging remembrance of his treatment of Aristonicus. Portia could bear with an unshaken constancy her last separation from Brutus: but when she saw, some hours after, a picture of the parting of Hector and Andromache, she burst into a flood of tears. Full as seemed her sorrow, the painter suggested new ideas of grief, or impressed more strongly her own. I have somewhere met with a pretty story of an Athenian courtesan, who, in the midst of a riotous banquet with her lovers, accidentally cast her eye on the portrait of a philosopher, that hung opposite to her seat: the happy character of temperance and virtue, struck her with so lively an image of her own unworthiness, that she instantly quitted the room:

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and, retiring home, became ever after an example of temperance, as she had been before of debauchery. You might tax me with doing injustice to the present times, were I to draw all my proofs from the ancient; I appeal therefore to yourself, who have had an opportunity to prove it, whether you could look on the death of Germanicus, as painted by Poussin, without feeling a generous indignation at the cruelty of his oppressor, and an equal compassion for unhappy virtue. The representation of a plague, by the same Author, melts the soul into a tender participation of human miseries. These impressions end not here; they give a turn to the mind advantageous to society; every argument of sorrow, every object of distress, renews the same soft vibrations, and quickens us to acts of humanity and benevolence." Such are the sentiments of Mr. WEBB.

Morality, perhaps, may be truly but one, in its principles, and its Nature; yet the modes of directing our endeavours to promote it, may be several: they may, rather they must, be different, according to the difference of the vice they are required to correct; it would be nugatory to excite parsimony to frugality, or to counsel extravagance to liberality. Morals, also, are either public, or private: to private morals suit private subjects: to public morals, suit subjects drawn from the important events which have contributed to the welfare, or to the injury, of states and communities:—the founding and embellishing of cities, the noble institutions of legislators, the improvement of mankind, by whatever means, and under whatever form, are subjects allied  
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to public morals. Is an instance required of the utility of the Arts in this respect, we refer to the noble work of Mr. BARRY, which certainly decides the question, in favour of that morality of which the Arts are susceptible.

The public services of the Arts in respect of honorary rewards, to those who have deserved well of their country, and who have contributed to the advantage of mankind, are too well known to need enlargement; as they have been generally adopted wherever the Arts have flourished. Busts, statues, pictures, of heroes, of public benefactors, of men of learning, and of illustrious citizens, have ever been among (if they have not rather held the first place in) those distinctions which have been paid to merit; and they have formed not merely the boast of the families descending from such honoured parents, but also of the cities, or the countries, which produced the subjects of them: they have been, at the same time, tokens of grateful acknowledgment for benefits received, and of satisfaction that such worth had adorned the community, while as means of exciting in the breasts of beholders, especially of youth, the most laudable exertions after the same degrees of virtue, and the warmest emulation of that merit which may expect similar rewards, their beneficial effect has been beyond conception.

Here, I think, I may safely conclude this discourse; I think I may safely infer, that the subject, which is at once elegant, useful, and moral, which contributes to manifest, and to promote, the superiority of mankind over the creatures (in some

respects our fellows), by affording fresh opportunities for the display of mental energies, by calling forth those energies from their obscurity into distinction;—such a subject, I say, must deserve esteem: especially, if it be recollected, that a genius for this purpose, though not an ordinary, is yet a real, and valuable, gift of Nature, and capable of a thousand different applications. Be it remembered, also, that by this gift the busiest of our senses (sight) is at once gratified and instructed, and the mind is improved and informed. Recollect too, the numerous services which literature and knowledge receive from the Arts, and the intimate acquaintance with Nature to which the Arts contribute; recollect the creative powers of Art, which dart throughout existence, which controul, as it were, times past, present, and to come; which re-animate the dead, and which anticipate future life. If affection for our friends, if esteem for the worthy, if curiosity, laudable curiosity, warm our bosoms, we shall confess our obligations to the Arts: if we desire that our dwellings should be embellished, that our personal appearance should be respectable,—in short, if we wish to cultivate our genius, to regulate our minds, and to improve our morals, let us do justice to the Arts of Design, by a favourable opinion of their tendency, by a resolute study of their principles, and by a virtuous application of their powers.



## LECTURE III.

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## ON GENIUS, AND BEAUTY.

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LADIES AND GENTLEMEN,

WE have laid it down as a principle, that Nature, who does nothing in vain, has imparted to some persons peculiar talents and dispositions in favour of the Arts; while at the same time we affirmed, that the natural abilities which are usually possessed by individuals are capable of great improvement in this respect, under proper cultivation. We have offered some observations, whose influence might tend to excite in the bosoms of our auditory, desires of such cultivation; and our wish is, that such desires may be brought into activity, and eventually be gratified. *That* indeed is the main object we have in view; and these remarks are but introductory to those principles of Art, which may justly be deemed practical.

Nevertheless, as the faculties, or qualities, of the human mind, are at all times important and pleasing subjects of inquiry, before we proceed to the practice

tice of Art, permit the introduction of a few suggestions on that disposition of mind which is favourable to the reception of its principles, and on that particular end which Art ever studies to accomplish.

Much has been said on the subject of GENIUS, which has been regarded as a peculiar gift of heaven, an intuitive excellence, not acquired, but natural: without meaning to controvert this opinion, at the same time, I must own, that attention, and study, seem to me to have had a very considerable (if not the greater) share in the formation of capital Artists. It is certain the eminence and the merit of some masters are incontestable, while their genius has been the subject of doubt, even among their admirers.

Nothing is more difficult than to define that disposition of mind which is termed Genius: to reason clearly on any mental faculty, is not easy; on this, which comprehends and combines almost every object in nature, our reasonings experience peculiar embarrassments.

The minds of some men not only grasp at, but also seem to attain, a very general knowledge of Nature; they treat with equal facility the sublime beauties of historic composition, agreeable scenes of landscape, portraits from life, and many various subjects. Others, apparently more confined, are content to rank as proficient in a single branch; the inclination of these directs them to the study of heads, or ruins, of still life, or of decoration only; departments of Art which appear to such persons  
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most agreeable studies, while minds apparently more extensive disregard them as trifles.

Shall we then suppose, that, in one instance, Genius is adapted to wider scenes of Art, to more extensive, and sublimer views of things; and in the other instance, that Genius is equally adapted to those which seem narrower, and perhaps contracted? Is it still Genius, and of the same kind, but differently directed; or, is it a peculiarity proper to each, and a distinction in the nature of Genius itself? Would those abilities which seem constructed on a great scale, be equally at home on a smaller scale; and those constructed on a smaller scale, would they be equally at home on the larger scale, had such been the lot in life of their respective possessors? These questions are very difficult to answer: but perhaps it is best to admit, that in all mental endowments there are infinite shades of distinction; is it not so in poetry, in philosophy, in mathematics; why not then in the Arts? the construction of the mind is various in various persons, and perhaps no two persons are precisely equal in any one talent, but each is superior to the other in some particular instances.

Or shall we endeavour to distinguish between inclination and Genius by supposing, that a separate branch of Art may suffice the former, while the latter desires universal attainment? Or, shall we say, that inclination may subsist without efficient talents? that not all who feel themselves excited to these elegant studies, are endowed with the happy abilities requisite to excel in them? Certain it is, not a few who seem to desire proficiency in them  
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evidently fall short of excellence : but the most frequent causes of this failure, are, I apprehend, their unfortunate ignorance of the proper path at first setting out; together with a certain listlessness, and indifference, which are insuperable obstructions to those who indulge them.

This idea may perhaps be supported by contrary instances : first, of persons who seem to have had the most promising abilities, who yet have been misled by vanity, bewildered by misinformation, or enervated by indolence ; so that their time, their talents, and themselves, were lost, as to any benefit, in any degree comparable to what might justly have been expected from them ; as on the contrary, some we have known, and others we have heard of, who, though regarded as destitute of Genius, properly speaking, yet by diligent application under good instruction, have attained a very honourable station among the most reputable professors. But if vanity, misinformation, or indolence, have slain their thousands, I think I may safely say, dissipation has slain its ten thousands : there is nothing so ruinous to Art as dissipation indulged by those who cultivate it. I need but appeal to daily observation in proof of this fact.

It is unnecessary, I suppose, at this time, to enter very largely, or very accurately, into a disquisition on the subject of Genius : to point out the leading principles of it, as applied to our present purpose, will be sufficient ; and therefore I beg leave, not without considerable diffidence, to submit the following thoughts on this subject to candid attention.

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Whether INCLINATION be, or be not, Genius, it is the first requisite in a student. Not from that person whose desires are languid, whose disposition is frivolous, and wandering, is any considerable progress to be expected: never yet were supine wishes, and dilatory efforts, rewarded with success. The Arts scorn to yield to such frigid suitors: their favourable regards are only to be acquired by perseverance, and diligence; to obtain the crown they bestow, animated endeavours, and laudable emulation, must continue to be exerted.

I believe it is true of every profession, that resolution to be a master of it is the ready way to attain that character; and this is not less true in the Arts: but perhaps the Arts have one peculiar advantage, in the pleasure they yield to the student as he advances in the practice of them; so that they may be said to be perpetually, as well as proportionately, rewarding those who study them.

To the acquisition of any Art or Science, the possession of that capacity which is usually imparted to our species is unquestionably necessary: the idiot, the stupid, the perverse, are little improveable by tuition: to plant upon the rock, or to sow upon the sand, is not the most likely way to obtain a crop. But there is a principle necessary to a student, distinct from what is commonly termed natural capacity; I mean, that quality of mind, which we call DOCILITY. Docility may be regarded as teachableness in general; or, as a happy disposition to acquire some particular science; in which sense we take it here.

If the mind be not possessed of docility, imbibing readily the advice of a master, treasuring up, reasoning on, and applying it, as circumstances occur, farewell every expectation of success; but where the mind, as it were, surveys an object on all sides, carefully investigates its appearance, principles, and properties, undismayed by difficulties, or ingenuously states them to those to whom they are familiar, and by whom they have been often overcome, then we may justly hope, that time and experience, will ripen such a mind to an honourable maturity.

A lively and vigorous IMAGINATION is a very considerable part of Genius. Most productions of Art may be denominated specimens of the Artist's imagination: no one supposes an Artist ever saw a groupe of figures, exactly in the same attitudes, lights, and shadows, as he presents them in his pictures; *that* is nothing more than a copy of a composition formed in his mind, and transmitted on the canvas by the skill of his hand. If his imagination be frigid and heavy, the same faults will be communicated to the piece; if it be enthusiastic and wild, such will be his performance. A fertile fancy, indeed, may be restrained by precept; reflection and study, may reject many ideas which present themselves, and, by selecting the happiest and most graceful, may not only moderate, but often prevent, extravagance; while the coldly-conceptive mind, whose imagination is scarcely moved by its subject, can hardly be expected to surpass mediocrity, though surrounded by the greatest advantages, and the best assistance. It

It must be confessed, that the fancy of some masters has not only deviated from Nature, but from probability, and possibility likewise; the centaur, the griffin, the sphinx, and other monsters, are instances of this: they can only be defended, or rather tolerated, by referring them to the class of emblematical compositions, whose liberty is little other than licentiousness: yet, even in these extravagant forms, there is often something more striking and agreeable, than in the tasteless productions of torpid frigidity.

Imagination is a warm, active, expansive, faculty of the mind; it is boundless in its nature, in its conceptions, and ideas, and claims the privilege of being so: to confine it, is to injure it; closely to confine it, is to destroy it; it delights in that boldness, that vivacity, that stretch of thought, which it is not the lot of all to possess, but which, when possessed, designs and attempts whatever is surprising. Imagination has, in itself, neither moderation nor check; to controul, to restrain, to counterpoise it, we must seek other principles, and engage other qualities.

A delicate SENSIBILITY, which feels, as it were, intuitively, the impressions of picturesque beauty, should ever accompany a lively imagination. By this principle an Artist must select, or combine, the attractions of beauty, must distinguish the variety of images collected in idea, and determine their relation to the business under conception; must frequently separate what imagination had united, and restrain, or indulge, the vivacity of fancy. To this contribute a kind of tenderness of mind, a well-educated, well-informed understand-

ing, with a propriety of reflection consequent on accurate information: this is of the highest value, where kind Nature has graciously imparted it, and where it has been matured by liberal studies.

Whether JUDGMENT may properly claim a place, as a part of Genius, I will not determine; without it, Genius cannot attain to considerable merit or applause, because others who possess this faculty themselves, will unanimously condemn the greatest talents if they do not exhibit its influence; or if for a while, or in any single instance, a want of judgment may be overlooked, yet time, or closer attention, will certainly detect the deficiency.

Like a ship without its rudder, Genius, void of Judgment, may make a fair appearance at a distance, and seem to hold its course amid the billowing deep, but its success can be only seeming; for indeed it is the sport of winds, and agitated by every wave.

Judgment has been considered as a principle, whereby we determine not only on the excellence of what is presented to us in one whole, but likewise on the several parts; and not only on the parts distinctly, but also of their union in one whole; its principal branches are Knowledge and Taste.

Knowledge is an acquired quality; a quality resulting principally from a habit of enquiry, and study of reflection, of comparison, and of estimate.--- Knowledge is not an original quality, like ignorance; but it is the active antagonist of ignorance; which it gradually corrects, subdues, and displaces. After having made many mistakes, the mind becomes less exposed to mistake; it forms more accurate



curate opinions, sees more clearly the just value of things, and more readily ranks them according to their fair claims and proper places. Knowledge is to be acquired---by reading the works of those who have best written---by inspecting the best representations of the best Artists---by considering the ends they had in view---by examining whether their labours were well directed in the choice of such ends---and whether they have selected the best methods to accomplish them. The conversation, the remarks, and opinions, of liberal and competent judges, greatly conduce to the perfection of knowledge, as well as to its acquisition; and, indeed where they can be enjoyed, they become not only the most pleasant, but often the most permanent mode of acquiring just and honourable ideas of merit: and I am sure this mode of acquiring knowledge conduces greatly to abate the rigour of criticism; because many things in respect to the difficulties, peculiarities, or situations, of Art, of Artists, and of Patrons, may be illustrated and explained in discourse, which perhaps are not properly understood, nor can be properly understood, without this advantage.

Taste is a faculty, the analysis of which has many difficulties, arising chiefly from the diversity of which it is capable. It is very embarrassing to observe how differently persons reason respecting Taste; or how capriciously they determine by what they esteem its impulse without reasoning. It is equally perplexing to account wherefore what at one time seems contrary to just taste, at another time is thought perfectly coincident with it. Hence  
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has arisen the proverb, "there is no disputing upon Taste." I shall therefore, as best suited to my present purpose, consider Taste under the simple idea of a *selecting* quality: it selects the most agreeable and appropriate objects to form a whole; it selects the most agreeable and appropriate parts to form an object; and having selected them, it unites them in the most pleasing manner. We say, first, it selects parts:---it rejects those which have no common principle of propriety, or fitness; those which are too big, too little, too simple, too complex, or too anything, one for another; in short, those which do not *match*, by having some happy relation to each other: but, those parts, the reciprocal and harmonious fitness of which determines their adoption, Taste associates, and combines into an object; placing them to the best advantage, and giving to each respectively its most proper place, and station;---taken from which the whole suffers by the change: the part is diminished in its effect, the object is diminished in its importance. The exertions of Taste are completed when well-selected objects are happily formed into one well-disposed whole; in which (as before) it is evident that each has its most advantageous situation, and produces the fullest effect of which it is capable.

This very naturally leads us to enquire what are the objects of Taste? what does it propose? the answer is ready, BEAUTY. Beauty, is what Genius, directed by Taste, by Knowledge, by Judgment, by Sensibility, and assisted by Imagination, proposes as its great end; for this it studies, and for this it executes;

executes; for this it roves in the regions of Fancy, or soars into the realms of unembodied conceptions; content, nay even gratified, on its return, if it be thought to have imported Beauty. But what is Beauty?---to this question we shall endeavour to offer a distinct though concise answer, so far as regards our subject: in which, however, we shall be under the necessity, in some degree, of appealing to observations already made; and of illustrating and amplifying remarks on certain principles, the influence of which has been already suggested.

Objects are valuable for their utility or for their elegance. The utility of an article depends on the wants of those to whom it is useful; and those wants are various as the nations, the individuals, the occurrences, under heaven. Elegance is an advance on utility: necessities are objects of desire previous to what is refined or polite; but no sooner are the necessities of mankind supplied, than they turn their thoughts to what appears convenient, agreeable, or ornamental.

Our present attention is directed to an Art, the principles of which aspire to the highest elegance; an Art, simple in operation, and easy in practice, yet founded on much reflection, and requiring exertions of powers of the mind, as well as of powers of the hand. The ignorant applaud the result of these principles, without understanding by what magic they are fascinated; and adepts admire them, not only for their force, but also for the innumerable combinations of which they are capable,---for the exquisite beauty they produce.

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The fascination of BEAUTY is universally acknowledged:---what eye, or heart, refuses subjection? To account for this dominion, writers who have investigated the subject, have suggested, according to their respective feelings, a variety of sentiments, not always indeed satisfactory, though ingenious, nor always coincident in opinion: yet perhaps their differences are not so extreme as may sometimes be inferred from their expressions.

Without pretending to advance any new hypothesis, I content myself with stating, in the simplest manner, what in my judgment are the principles of this quality; or so closely connected with it, as properly to be esteemed parts of it.

The source of that pleasure we receive from inspecting certain objects, is usually understood by the term BEAUTY; what are the constituent principles of beauty we now proceed to enquire.

The human mind is in its nature so alert and vigorous, that it scarcely ever ceases from action: while the senses are in exercise it cannot refrain from observation on surrounding objects; and having, by constant reflection, obtained a competent knowledge of their uses and designation, it calculates very accurately (though without always perceiving it) the fitness or unfitness of most things to the services for which they are intended: hence to see vast weights sustained by a slender prop, occasions pain and disgust; on the other hand, massy pillars employed in supporting a trivial burden, excite our contempt; while the examination of a contrivance happily adapted to its purpose, affords us satisfaction; this satisfaction

faction results from FITNESS, as from unfitness result pain and disgust. And because this principle is continually exercised by the eye, and is appealed to on every occasion, it becomes the very foundation of Beauty, and with good reason is placed first on the subject.

We need no circuitous logic to prove that utility, or fitness, is a principle necessary to Beauty: what should we think of buildings, or of their accommodations, were they destitute of fitness? Suppose, for instance, the steps of a magnificent edifice, under pretence of conformity to other parts, were enlarged to double or treble their convenient, or suitable height; should we commend the skill of the architect? Let the same ideas prevail throughout all the accommodations of such an edifice; the furniture as well as the ornaments; the beds, constructed on this prodigious scale, may repose giants, but not ordinary men; and persons no taller than ourselves may *look up* to the chairs and tables, though sons of Anak might find them not inconvenient.

There are, it is true, many subjects which cannot be tried by this rule: can we determine on the fitness of rocks and mountains? certainly not; neither shall we select rocks and mountains as examples of this part of Beauty: the scale by which mankind usually judge, is derived from the customary dimensions of the human frame; it assumes not to measure the stupendous productions of Omnipotence; but as they are, undoubtedly, suited to the purposes they fulfil, they display fitness also for their stations, and therefore contribute to support the general proposition,---that one source of Beauty is derived from the fitness of objects for their application.

The consequences flowing from this principle may contribute to account for the diversity of opinions among various nations, respecting what is handsome, or ornamental, in form or figure; the fitness of utensils and implements to the purposes for which they are designed, unquestionably invests them with an elegance in the eye of those most familiar with their utility; though strangers with difficulty discern their beauty.

The second principle in Beauty is VARIETY. Need I demonstrate that the same, and the same, is tedious? that incessant repetition is fatiguing? The eye is quickly satiated without variety, and must be recreated by change either of object, or of situation. Hence arises the beauty of landscape; it admits an almost infinite diversity of *forms*, in trees, buildings, clouds, &c: of *colours*, in their various hues, green, brown, or blue, with ten thousand different shades. Yet we consider a landscape as imperfect, if destitute of water, which reflects both forms and colours; and, by this reflection, greatly increases variety: not only by reversing the objects seen in it, but by imparting a peculiar and characteristic softness to their reflected tints. Here, too, we discover the beauty of rocks and mountains: their huge masses, and shapeless forms, judiciously introduced, impart a diversity, a contrast, and a grandeur, peculiar to themselves.

The eye, in this respect, resembles the ear, which suffers by monotony, and quickly tires under the continuation of the same note: if it be that of an instrument, what uneasiness till the tone ceases! if it be that of a public speaker, it scarcely endures his very reasonings till his voice changes; and after  
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long awaiting such change, if it be thought distant, the sense is almost ready to repose in slumber. The sense of tasting, also, finds no regale stimulative, without variety; and the same viands, for ever, if consistent with necessity, is inconsistent with elegance: so the eye, confined to the continued sight of the same walls, the same blank walls! the same dead walls! longs for some diversity, and impatiently solicits relief from its surrounding prison.

But Variety may be deprived of its effect by extending it to extremes: an heterogeneous assemblage of parts, without correspondence, or relation --- (to which, excessive variety tends), is not less disgusting than unvaried sameness. To check, therefore, the wildness and eccentricity of this principle, when ill understood, or misapplied, we introduce in the next place UNIFORMITY, or SYMMETRY, as a third ingredient in Beauty. By this, we mean a regular, analogous, and harmonious, coincidence of parts to each other; so that the whole appears to be the happy result of well-employed skill and contrivance.

Let us examine, with this idea in our mind, the labours of the Architect: a well-composed building usually exhibits a centre, with wings on each side: the resemblance of the wings to each other is so necessary (where both may be seen at once) that no structure, in which it is neglected, appears complete or finished; but the eye, in association with the judgment, receives a painful sensation, the consequence of a felt deficiency: a deficiency of uniformity or correspondence in the parts of the structure. And so accurate is the decision of a well-practised

eye on this principle, that objects, which by accident are more inclined to one side than to the other, or are not truly in the same plane, offend by their want of exactness; we fancy them ready to fall, though in reality they may be free from danger. Again, if we examine the centre of this building, if the principal entrance, instead of being in the middle, is thrust on one side (thereby dividing the spaces on each side of it into unequal portions) the eye detects the blemish instantly; it rather wishes for a mere wicket in the middle, than for a spacious door on one side:---but, if there be two doors, set at proper distances from the sides, and from the centre, then uniformity is restored again, and all is well.

Mr. HOGARTH, in his 'Analysis of Beauty,' adds to the foregoing principles INTRICACY, and SIMPLICITY; I have rather considered them as included: a copious variety can never want sufficient intricacy, nor a just uniformity want pleasing simplicity; but he shall speak for himself.

"It may be imagined that the greatest part of the effects of Beauty results from the symmetry of parts in the object which is beautiful: but I am very well persuaded, this prevailing notion will soon appear to have little or no foundation.

"It may indeed have properties of greater consequence, such as propriety, fitness, and use; and yet but little serve the purposes of pleasing the eye, merely on the score of beauty.

"We have, indeed, in our nature, a love of imitation from our infancy, and the eye is often entertained, as well as surprised, with mimicry, and delighted



lighted with the exactness of counterparts; but then this always gives way to its superior love of variety, and soon grows tiresome.

“ If the uniformity of figures, parts, or lines, were truly the chief cause of Beauty, the more exactly uniform their appearances were kept, the more pleasure the eye would receive: but this is so far from being the case, that when the mind has been once satisfied that the parts answer one another, with so exact an uniformity, as to preserve to the whole the character of fitness---to stand, to move, to sink, to swim, to fly, &c. without losing the balance; the eye is rejoiced to see the object turned, and shifted, so as to vary these uniform appearances.

“ Thus the profiles of most objects, as well as faces, are rather more pleasing than their full fronts.

“ Whence it is clear, the pleasure does not arise from seeing the exact resemblance which one side bears to the other, but from the knowledge that they do so on account of fitness, with design, and for use. For when the head of a fine woman is turned a little to one side, which takes off from the exact similarity of the two halves of the face, and somewhat reclining, so varying still more from the straight and parallel lines of a formal front face, it is always looked upon as most pleasing. This is accordingly said to be a graceful air of the head.

“ It is a constant rule of composition in painting, to avoid regularity. When we view a building, or any other object in life, we have it in our power, by shifting the ground, to take that view of it which pleases us best; and, in consequence of this, the painter

painter (if he is left to his choice) takes it on the angle rather than in front, as most agreeable to the eye; because the regularity of the lines is taken away by their running into perspective, without losing the idea of fitness: and when he is of necessity obliged to give the front of a building, with all its equalities and parallelisms, he generally breaks (as it is termed) such disagreeable appearances, by throwing a tree before it, or the shadow of an imaginary cloud, or some other object that may answer the same purpose of adding variety, which is the same with taking away uniformity. . . . .

“In my mind, odd numbers have the advantage over the even ones, as variety is more pleasing than uniformity, where the same end is answered by both; and I cannot help observing, that nature, in all her works of fancy, if I may be allowed the expression, where it seems immaterial whether even or odd numbers of divisions were preferred, most frequently employs the odd; as for example, in the indenting of leaves, flowers, blossoms, &c.

“The oval, also, on account of its variety with simplicity, is as much to be preferred to the circle as the triangle to the square, or the pyramid to the cube; and this figure lessened at one end, like the egg, thereby being more varied, is singled out by the Author of all variety, to bound the features of a beautiful face.

“When the oval has a little more of the cone added to it than the egg has, it becomes more distinctly a compound of those two most simple varied figures. This is the shape of the pine-apple, which  
Nature

Nature has particularly distinguished by bestowing rich ornaments of mosaic upon it, composed of contrasted serpentine lines; and the pips, as the gardeners call them, are still varied by two cavities, and one round eminence in each.

“Could a more elegant simple form than this have been found, it is probable that judicious Architect, Sir CHRISTOPHER WREN, would not have chosen the pine-apples for the two terminations of the sides of the front of St. Paul’s: and perhaps the globe and cross, though a finely varied figure, which terminates the dome, would not have had the preference of situation, if a religious motive had not been the occasion.

“Thus we see simplicity gives beauty even to variety, as it makes it more easily understood, and should be ever studied in the works of Art, as it serves to prevent perplexity in forms of elegance.

“The hair of the head is another very obvious instance, which, being designed chiefly as an ornament, proves more or less so, according to the form it naturally takes, or is put into by art. The most amiable in itself is the flowing curl; and the many waving and contrasted turns of naturally intermingling locks ravish the eye with the pleasure of the pursuit, especially when they are put in motion by a gentle breeze. The Poet knows it, as well as the Painter, and has described the wanton ringlets waving in the wind.

“And yet to shew how excess ought to be avoided in intricacy, as well as in every other principle, the very same head of hair, wisped and matted together, would make the most disagreeable figure; because  
the

the eye would be perplexed, and at a fault, and unable to trace such a confused number of discomposed and entangled lines."

After all that has been said on this subject, none but a visionary would think of inventing a system of beauty reducible to mathematical rules: mankind are divided on this matter, as on every other: what appears beautiful to one person, is beheld with indifference by another; it is deemed insipidity, if not deformity. The same contrariety of opinion prevails among nations, as among individuals, each supposing those sentiments most just, those manners most pleasing, those features most beautiful, which characterize the native land.

If I were endeavouring to account for this prejudice in favour of the beauty of our own country, perhaps I should advert to a certain selfishness in human nature which is absolutely inseparable from it. Man has no conception of any being or form, in beauty, superior to his own (though he grants in hypothesis there may be many); contemplating himself, therefore, as the summit of excellence, he compares other forms with the human; and, according to their similarity, or diversity, he approves or condemns.

It is pleasant to trace the variety of reasons assigned by man for his own superiority: some animals are too heavy, others are too light; quadrupeds are too prone, birds are too erect; fish cannot compare, they resemble us in nothing; yet we are dissatisfied with the monkey race, they resemble us too nearly.

This prejudice, which is common to the species, inhabits every individual; where it most abounds,  
and

and expands, it is the basis of that disagreeable passion we term self-love; but though it may stop short of that excess, though a person may not regard himself as perfection, or attribute faultless elegance to his own figure, yet being always conversant with it, and never wholly free from a certain degree of this predilection, he settles at length into more or less of self-satisfaction, and derives most delight from what most nearly resembles himself. The fact, I say, is, that whatever is related to OURSELVES, is in our esteem more excellent than the possessions, or acquisitions of others.

Though we so lately called it “pleasant” to trace the variety of reasons, assigned by man for his superiority in form and appearance over the creatures in general, yet it may not be improper to offer, at least, a slight examination of the human figure, in respect to the beauty of its composition. Let us try it by applying the rules, and the qualities, which we have supposed to constitute Beauty.

I. FITNESS.---Of this we obtain the idea by experience; we can never tell whether any part (as of a machine, or mechanical engine, so also of the human body) will answer its purpose, till it has been tried; but if we have been used to remark, that a part (or limb) of a certain construction, has constantly hitherto *done its duty*, then we conclude that another part, resembling it, possesses the same fitness. This is so true, that when a limb has really lost its powers, yet, if it has not lost its shape, the eye feels no regret, because it has not been used to receive regret from that shape in that subject. On

the contrary, could such a thing be, as that a limb, although varied in form, should not really be weakened in power, yet the eye would regard it as weakened, because it had ordinarily observed that effect to follow that cause.

Anatomists delight to trace fitness in the bones; their construction and forms abound in this quality; and in the muscles, the connexions and powers of which they can demonstrate; but we rather chuse to exemplify this by a comparison of parts more familiar to our usual perceptions and notice. Compare, if you please, the different services we expect from the hand, and from the foot; and observe the fitness of each to its station. The bones which compose these two members are greatly alike, in number, and in situation; but, as the hand is called to most uses, it has greater variety of motion, greater flexibility, greater ability of containing, of grasping, and greater extent of action: the foot is a straight forward thing; the hand acts on all sides; each then is equally fitted for its place, though unequally composed as to powers.

II. VARIETY.---Our second principle of Beauty is decidedly in favour of the hand; being capable of greater variety of action, it assumes an incomparably greater variety of appearance; greater variety as a whole, and greater variety in each of its parts. I suppose I need pursue this no further, as few would prefer the foot to the hand in point of Beauty.

But variety characterizes the general forms throughout the human figure; the wrist differs from the hand in appearance; observe the still further change as we rise along the arm, how gradually it swells toward

ward the elbow,---which joint again varies its form, ---then from the elbow till it rounds at the shoulder; the whole exhibits great variety, though great simplicity of form:---united with great fitness.

III. SYMMETRY---reigns throughout the human figure: the trunk of the figure is simple, yet varied in form and dimensions throughout: the members are varied, but all with coincident uniformity: the feet, the hands, the arms, the shoulders, &c. are *pairs*; they MATCH, through every attitude, or disposition, at once infinitely various in appearance, yet strictly similar in resemblance.

But the beauty of the figure is not, among us, so correctly appreciated as the beauty of the face: and to this part the same principles apply. Variety in form---the forehead, brows, eyes, cheeks, ears, lips, ---in fact throughout the whole: Symmetry---as the features match, eye to eye, brow to brow, cheek to cheek, ear to ear. Variety in colour---the darker tone of the hair, the lighter of the forehead, the variation introduced by the eyebrow, the eye, with its splendid white, the roseate cheek, the ruby lip, &c. yet these also harmonize; and in colour no less than in form, eye matches to eye, cheek to cheek, and ear to ear.

Variety is undoubtedly greatly augmented by the infinitely changing movements of which the neck is capable; these, in every aspect of the head, contribute essentially to grace, without diminishing Symmetry; they rather induce the eye to regard part as corresponding to part, even while unseen: I mean, that the eye infers the perfect conformity of the

parts it does not see, to those it does see; and thus it composes one resembling whole, agreeably to our principles.

By this slight investigation we see that reasons, and reasons not contemptible, are not wanting in justification of our attributing very high degrees of Beauty to the human figure; how far the same principles may justify those infinitely varied appendages to the person with which fancy has contrived to adorn it, we decline to enquire: I am unwilling to say on this article also, "whatever relates to ourselves is in our esteem most excellent," though I doubt not but the sentiment might very properly be introduced in support of considerations related to such an enquiry.

On the whole, and by way of conclusion to this discourse, we infer, that,

Since ideas of elegance are so various, since much false beauty is imposed on the world as genuine,---while we allow the utmost liberty of opinion,---yet I say, we infer, that, to have the natural genius and taste competently improved, and cultivated, is very desirable: it is an advantage lasting as life. And as there appears to be a foundation in nature for the principles adduced, we shall continue to think that there cannot be BEAUTY without FITNESS, since unfitness occasions disgust; nor without VARIETY, since perpetual repetition is tiresome; nor without SYMMETRY, since chaotic confusion is distracting.



## LECTURE IV.

.....

ON THE MATERIALS FOR DESIGN, AND ON  
PRACTICE.

.....

LADIES AND GENTLEMEN,

IT is true that genius and inclination for a particular study, may, by labour and assiduity, surmount many difficulties ; yet to remove impediments from the path of science, is a grateful task, and genius will feel and acknowledge the obligation ; for those who are most capable of profiting by instruction, are usually most sensible of its value. •

The Arts, dependent on DESIGN, embrace a great variety of subjects, and require an equal variety of precepts ; not to perplex our attention by embracing too many at once, I propose to treat them separately.

The Art of DRAWING, as the foundation of all others, claims our first attention. The acknowledged utility of this elegant and ornamental art, greatly enhances its value : not confined to painters, engravers, embroiderers, &c. professions, whose employments evidently depend on it, this Art is daily practised by the mathematician, engineer, navigator, and

and others, who acknowledge its services; and by the polite, the liberal, and the accomplished, who esteem its elegance.

Drawing is the art of representing the appearances of objects: it expresses their resemblance by lines and shadows; and, in its higher branches, it opens to the inspection of others the conceptions of the designer's mind.

The MATERIALS used in drawing, are Pens, black-lead Pencils, camels' hair Pencils, Indian-ink, and India-rubber; Chalks, white, red, and black; a T square, a parallel Ruler, and Compasses. Various sorts of Paper are used to work on: for Indian-ink, white and fine; for chalk, more rough and coarse; for black and white chalks, blue, or brown, &c. according to the fancy of the Artist.

The use of the black-lead Pencil is to form an accurate outline for smaller objects, to be afterwards finished in Indian-ink; India-rubber erases black-lead lines very neatly; the T square, ruler, and compasses, are necessary in drawing Perspective, Architecture, &c. but should never be applied to figures; the student should learn to see them correctly without such injurious assistance: as a great master expressed himself, "the compasses should be in the eye, not in the hand."

I wish to inform my young friends, that it is of consequence to have good materials; to purchase those which are but indifferent, is not genuine economy; as they not only give great trouble in working, but may perhaps occasion disgust with the Art, or dissatisfaction with one's-self without cause.

As

As to Pens, they need no explanation, or caution, in respect of their goodness. Black-lead Pencils are to be known only by experience; though the character of the maker may be some security.

In chusing camels' hair Pencils, moisten them a very little, and draw them through the lips, so as to discover whether all the hairs contribute to form a true and regular termination; reject those which split into different parcels, and those wherein some of the hairs are longer than the proper point.

INDIAN-INK is an admirable composition, not fluid like our writing inks, but solid like our mineral colours, though much lighter. It is made in all figures, but the most usual is rectangular, about a quarter of an inch thick. Sometimes the sticks are gilt with various devices.

To use this ink, there must be a little hollow marble (to be had at any colour-shop) or other stone, with water in it, on which the stick of ink must be rubbed, till the water becomes of a sufficient blackness. A Dutch tile, or piece of ivory, or other neat substance, may serve as a substitute. It makes a very black shining ink; and, though apt to sink when the paper is thin, yet it never runs or spreads; so that the lines drawn with it are always smooth, and evenly terminated, how large soever they be. It is of great use in designing, because its tone of colour may be augmented or diminished at pleasure. It is imitated by mixing lamp black, prepared from linseed oil (by hanging a large copper pan over the flame of a lamp to receive its smoke) with as much  
melted

melted glue as is requisite to form it into cakes: these cakes, when dry, answer well enough in regard both to colour, and to freedom and smoothness of working. Ivory black and other charcoal blacks, levigated very fine, have the same effect with lamp-black.

It is not easy to distinguish the best Indian-ink from the inferior; the usual manner is by rubbing the stick on the back of the hand, or any other place previously wetted; but, frequently, the sticks are coated with a fine sort, and the part within is worthless. The makers generally scent the best ink with the best musk.

In using Indian-ink it should always be remembered, that a light colour may be darkened by additional washing; but that which is too deep cannot be lightened: the safest and best way is, to proceed gradually from a weak tint, to a stronger, till the various parts obtain the force intended.

WHITE CHALK is a fossil substance usually reckoned a stone, but of the friable kind; it is sometimes found in powder, and has all the properties which characterize calcareous earths, but wants much of the weight and consistence of real stone. Tobacco-pipe clay is commonly used as a substitute for white chalk, and for some purposes is superior.

RED CHALK is an earth of great use, and is common in the colour-shops. It is properly an indurated clayey ochre, is dug in Germany, Italy, Spain, and France, but abounds most in Flanders. It is of a fine, even, and firm texture, very heavy, and hard (but when too hard, is troublesome to work with),  
is

is of a pale red on the outside, and of a deep dusky chocolate colour when broken.

**BLACK CHALK** is a light earthy substance, of a fine black colour, a compact and luminated texture, and a smooth surface. It is easily reduced into an impalpable powder without injuring its colour: this useful earth comes from Italy (which sort is usually most esteemed for neater performances) and Germany: but many parts of England and Wales furnish substances nearly, if not entirely, of the same quality, and equally serviceable, both for drawing, and as a black paint.

Notwithstanding the greatest care in selecting the best pieces of chalk, they are liable to contain small stones, grit, &c. to remedy this evil, some who are curious in this article, reduce the natural chalk to a fine powder, and (rejecting the refuse) mix with it a composition, the chief ingredient of which is soap; they then roll the whole into crayons of a proper size, and dry it carefully. Red chalk is much improved by this process. It is not worth while to labour at making, or imitating these articles; because they may readily be had almost fit for use from nature (requiring only cutting to a proper size), or they may be procured from any colour-shop in town or country.

A variety of **PAPER** is used in this art: for Indian-ink, some use a smooth paper, artificially glazed by heat; others prefer a more substantial kind, the edges of which they paste to the drawing-board, to keep it flat, and prevent it from shrinking. For red chalk, or black chalk, there are many various sorts; their names I shall not here repeat. Blue paper is fre-

quently used for black and white chalks, the colour serving for the middle tints of the design, which is shadowed with black chalk, and heightened with white. A tinted paper of a brownish hue is sold for the same purpose, but is usually dear in its price. Substitutes are made several ways ; by staining white paper with bistre ; or with water coloured by tobacco-leaves ; or by boiling brewer's clay in beer, and striking it on the paper with a sponge, as evenly as possible.

I digress here, LADIES and GENTLEMEN, with design to offer a few hints by way of caution to beginners, respecting their attitude while at study ; nor let this be supposed a trivial concern, for I have had frequent occasion to observe, and lament, the irregular and injurious habits contracted by some young persons, for want of a little attention to this particular.

Why should the attitude of a Lady, or Gentleman, when drawing, be less graceful than when playing on a harpsichord ? A good posture is as readily attained as a bad one : and since the whole is habit, it is well worth while to remember this advice : a free, easy, upright attitude, is best both for a designer and his works. In fact, this caution equally respects the merits of a performance, the ease of the performer, and the preservation of health.

It is a bad custom to place too near the eye the subject to be copied : when very close, it not only prevents a distinct view of that correspondence of the several parts to each other which is indispensable, but also is not free from danger of rendering the eyes short-sighted. A similar danger attends the admission

sion of a very strong glare of light, either on the original, or on the copy; a clear steady light, but not too brilliant, is desirable.

My young friends will take in good part these cautionary admonitions; and happy shall I esteem myself, if they prove preventive of that indecorum, and of those evils, of which some have had too much reason to complain.

To return to our subject: Before you begin to copy a performance, consider the original with attention, divide it in your mind into several parts; observe the length, the breadth, and the similitude of each part; remark their proportion to each other and to the whole; their respective distances and situations; more especially attend to those objects or parts which fall perpendicular, or parallel, to others; this rule, duly practised, will prevent material errors.

As the excellence of Drawing consists in its accuracy, endeavour to render the sketch as correct as possible; never proceed to shadow or finish any part of a drawing till the lines of the sketch have obtained a close resemblance to the original. Always remember to begin at the left side of the paper, that the subject may be continually visible; the right side of a drawing, if large, is liable to be injured by the right hand, or arm: and should be kept constantly covered, after the sketch is finished, by way of security.

The learner should by all means draw his studies large, in order to avoid that confusion of lines which is almost inseparable from smaller subjects; for, having once obtained a strong and distinct idea of an object, we find much less difficulty in reducing it, than in en-

larging it. This premised, we rather advise, if convenience permits, to commence the study of this noble art by drawing first in CHALKS (rather than Indian-ink), as they naturally induce a much more bold and free manner of handling, which is a very desirable acquisition. Ease and facility not only expedite business, but they give a certain master-like appearance, which the most elaborate precision cannot equal.

To begin a drawing in chalks ; first form a sketch from the original with a piece of charcoal of convenient thickness and length ; this is the best material to sketch with, as it admits of being frequently rubbed out, consequently the outline may be rendered very correct before it is finished. Always hold the port-crayon further from the point than a pen in writing, that it may not impede freedom of hand.

Having formed an accurate outline, proceed to finish it by lightly touching the darkest shadows with a few strokes of chalk : these being inserted distinctly, though faintly, proceed to the next darkest, and so on, till all the principal shades have been attended to ; then, bring the deep ones nearer to their proper colour ; which will enable you to form a judgment of the strength requisite for the middle tints. It is necessary to begin shadows first, lest the middle tints, which are the chief beauty in all drawings, should acquire too much colour, and thereby spoil the whole.

Remember to draw the chalk always the same way on the paper (whether from left to right, or from right to left), that it may make a smooth grain,  
free



free from blemishes. In any part where a very dark colour is wanted, to draw the chalk smartly once, or twice, the contrary way to the grain will produce the desired effect.

The mode of using Indian-ink differs, according to the habit of different masters: some follow pretty much (*i.e.* when copying) the plan laid down for chalks; others think it better to wash over a considerable superficies with a slight tint, which they deepen in the parts required. This is undoubtedly the better way in original composition; and as original composition should be presumed to be the aim of every learner, it seems most proper, to adopt that mode of practice which may ultimately prove most advantageous, by reason of its greater readiness and promptitude.

Our remarks on the subject of this discourse, naturally reduce themselves into two divisions---**PROPORTION**, and **HANDLING**: the first relates to the judgment and correctness of the eye; the other to the management and skill of the hand.

**PROPORTION** determines the relation of objects, as to length, breadth, form, and situation; if a line be longer than another which it professes to imitate,---it cuts off a portion according to its estimate of that superfluity; if a line be too short,---it lengthens it, on the same principle, till it be actually, or relatively, commensurate to the original.

Proportion, also, in regard to this Art, has reference to the form or shape of the object to be copied, if it be a true square, then no lines which are not themselves truly square, can represent it; if it be a true circle, then a precisely circular imitation, only, can accurately

accurately resemble it : the same may be said of any figure or form whatever.

It is true, that in imitating the general forms of nature, we find very few of them strictly squares, or circles, but herein consists the superiority of these mathematical figures for the purposes of instruction; ---they are so simple and perfect, that any deviation from their exact line is easily detected; and if it be suspected only, a pair of compasses, and a ruler, determine whether that suspicion be just.

Proportion regulates the situation of parts, and of objects, to each other; for, if one part be too far from another, then the line between them is too long; and consequently some other line must be too short; if one object be misplaced in respect to others, the others may be regarded as misplaced in respect to that, from whence what confusion must arise!

HANDLING is the habit of hand, acquired by practice, of readily producing certain effects; it may be considered as proposing to itself the acquisition of the following qualities:

I. TRUTH:---*i. e.* that the effect it produces, both in parts, and in the whole, should be conformable to the original it imitates; which original is, ultimately, Nature. This is certainly the first principle of all imitative arts; and the nearer any master approaches to this, the better; and to this a good habit of handling contributes, because, many effects are readily produced by a practised hand which are impossible to a novice; and because, the nicety of those effects escape the perception of the uninstructed eye, as they elude the gross management of the unskilful hand.

II. FA-

II. FACILITY, or SPEED, naturally follows a good habit of handling, for what we do well, after a certain degree of practice, we usually do promptly: and it is evident that what we go dextrously about with dispatch, and with almost a certainty of succeeding in it, we are most likely to terminate happily: not to insist on the pleasure derived from being able to accomplish, in less time and with less fatigue, that which otherwise were both tedious, and troublesome. We all know and observe, the difference between a skilful and an unskilful workman, in the management of his tools; but I shall only in this place remark the difference we have all experienced, in the management of the pen, and the pleasure with which after a time, we could apply to the Art of writing: how different from that apprehension, awkwardness, and hesitation, which preceded our early exercises in that noble Art!

III. The same principle which promotes speed, promotes NEATNESS and CONVENIENCE: this is not always so much attended to as it deserves to be; and I think is less studied in England than abroad; but certainly, by slovenly manners, and modes of proceeding, both the performer and the performance suffer. There is a pleasure in inspecting a neat production; and while neatness results in no small degree from habit of hand, and attention, I shall not cease to recommend that all *superfluous ornaments*, smears---dabs,---daubs,---false strokes,---ill-placed touches,---ill-chosen and coarse strengths,---or *cutting lines*,---be dismissed; and an even, smooth, neat manner of producing the desired effect be substituted. I know no reason

reason why I should decline insisting also on neatness of hand as promoting neatness of person: the Ladies will attend to this from their habitual neatness; and the Gentlemen will practice it, by the Ladies' wishes, and by my advice.

IV. HANDLING has always in prospect that kind of character, and force of touch, which gives to each object its full effect. FORCE, or STRENGTH, of manner, is not a quality to be despised; it impresses the spectator so instantaneously, and (if supported by just thinking) so powerfully, that it seems very desirable to be able to produce it: now, so far as a good habit of hand may tend to produce force in design, I think I ought to recommend that habit. Force is no random effect; mere black and white, mere depth of colour, is not force; it results from good management, from just opposition, and from artful combination; now, in attempting force, we should always avoid heaviness, over-coloured parts, or an over-coloured whole; they may, at one period, while the drawing is advancing, seem to produce force; but force is much better produced last of all, by the general effect of the composition; or a few smart touches *impressed* on proper parts of the subject.

V. FINISHING, high finishing, has many advocates; there is something in it so captivating, that most young designers attempt it; and some think if they labour and slave on a subject, they must produce it: others think if they cover a design all over, they shall certainly finish it highly. But, we ought to reflect, that finishing requires the giving a proper effect,  
manner,

manner, touch, and spirit, to every object; if so, then only some objects ought to be highly covered; for all cannot require it: if those which do not require it have already had as much attention paid them as you can possibly bestow, what further remains for those which are principal? the powers of finishing like those of force are not to be lavished; they must be kept in store, for where they are wanted; it is better, therefore, to proceed gradually in respect of finishing, not to over-do the minor parts, but to carry a steady eye throughout the whole; and to wait for that success which good principles, assisted by ready practice, never fail to produce.

# LIST OF PLATES

## BELONGING TO

# LECTURE IV.

.....

## PRINCIPLES OF PROPORTION.

### PLATE I.

**RULE** the line A. B. then, *by the estimation of the eye, ONLY*---divide it into four parts, by placing truly the points 1. 2. 3. if any error appear in the copy thus divided,---to prove it, open the compasses to the distance A. 1, and measure the intervals.

2. Rule C. D. divide it, in the same manner, into three parts, by placing the point 1. 2. correctly : as before.

3. Draw, by the eye---E. F. the exact length of the interval 1. D.

4. Divide, by the eye,---a line equal to G. H. into two parts and half, by the points 1. 2.

5. Draw, by the eye---I. K. the exact interval of 1. B.

6. Draw a line equal to L. M. divide it by the eye exactly in half; as 1.

7. Draw a line equal to N. O, divide it by the eye into six equal parts; by the points 1. 2. 3. 4. 5.

PRIN-

## PRINCIPLES OF PROPORTION,

## PLATE II.

1. Draw truly by the eye, the part of a circle A. B.
2. Draw truly by the eye, the part of a circle C. D. reverse from the former.
3. Draw truly by the eye the waving line E. F.
4. Draw truly by the eye the waving line G. H.
5. Draw also C. B.
6. Draw also A. D.

To determine whether the copy be correct:---

## OBSERVE

The center of A. B. is at F. from that, or from a corresponding distance, sweep the arc A. B.

The center of C. D. is at E. from which, to determine its truth, sweep C. D.

The centers of E. F. are, the upper one at C. which sweeps from C. to the middle, or half, of C. B: the lower center is at F. which sweeps from the middle, or half, of C. B. to B.

# PRINCIPLES OF PROPORTION,

## PLATE III.

1. Draw a line---as A. B.
2. Draw by the eye, the line C. D. exactly double the length of A. B.
3. Draw by the eye, the line E. F. exactly three times the length of A. B.
4. Draw by the eye G. H. exactly four times the length of A. B.
5. Draw the line I. K.
6. Draw the line L. M; exactly half the length of I. K.
7. Draw by the eye---N. O. exactly three times the length of L. M. divide it into three parts; from the middle of which project the line P. exactly the length of L. M. and perpendicular to N. O.
8. Draw a circular line, as Q. R.
9. Draw by the eye,---S. T. which divide into three parts, each part the exact length of Q. R.
10. Draw by the eye,---V. W. which divide into four parts, each part the exact length of Q. R.
11. Draw the line a. b. divide it in half at 1.
12. Draw by the eye, the line c. d. divide it into four parts, the external ones being only half the size of the internal, as by the points 1. 2. 3.
13. Draw by the eye, the line e. f. divide it into five parts, the two external parts being equal to only one internal part.



## PRINCIPLES OF PROPORTION,

## PLATE IV.

1. Draw by the eye an accurate circle as---  
A. B. C. D.
2. Draw by the eye three quarters of a circle as  
---E. F.
3. Draw by the eye half a circle as---G. H.
4. Draw by the eye a quarter of a circle as---H. I. K.

## OBSERVE

In copying these, or similar lines, care should be taken that the copy resemble the original, not only in length, or breadth, but also in direction: *i. e.* perpendicular, horizontal, or oblique. As the use of these subjects is to bring the eye acquainted with true proportion, and resemblance, too much exactness cannot be used in imitating them: the habit they are intended to produce will greatly facilitate following studies: and when it is requisite to draw a subject on a different scale from the original, whether larger or smaller, the benefit arising from correct imitation of these, will be felt to great advantage.

## EXAMPLES OF HANDLING.

### TWELVE PLATES OF SPRIGS, FLOWERS, &c.

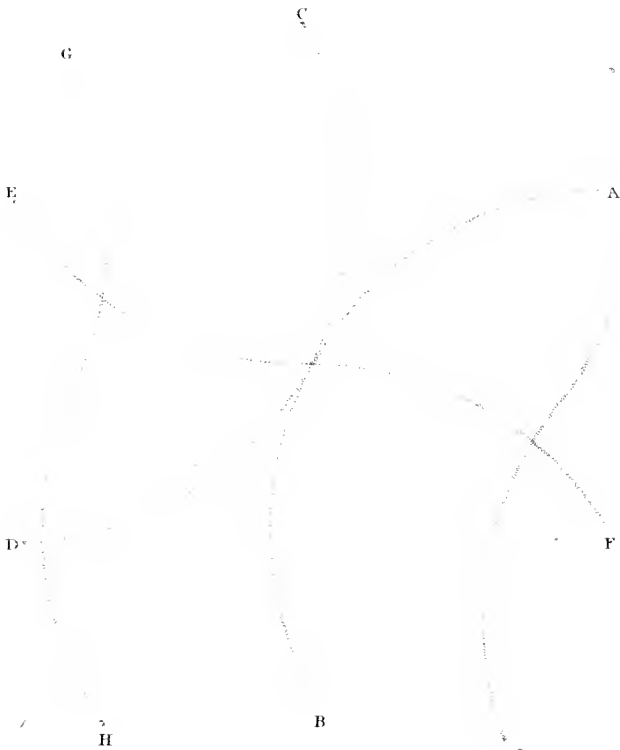
Numbered v. vi. vii. viii. ix. x. xi. xii. xiii. xiv. xv.  
xvi.

IT has been suggested, that certain introductory subjects, yet more elementary than those employed in drawing heads, would be acceptable to our younger friends; with intention to furnish such with proper subjects for study, we present these flowers, wherein we have endeavoured to combine simplicity of form, and ease of delineation, with the principles of neatness and freedom. Of these subjects, many are given both outlined and finished, for the greater ease of the learner, in order to accustom the eye to correctness and facility; they are adapted for copying either with a black-lead pencil, or with chalk; and in copying them it may be adviseable to draw them three or four times larger than they are here given, in order to acquire that freedom of hand which such sweeps are calculated to produce.

## LECTURE



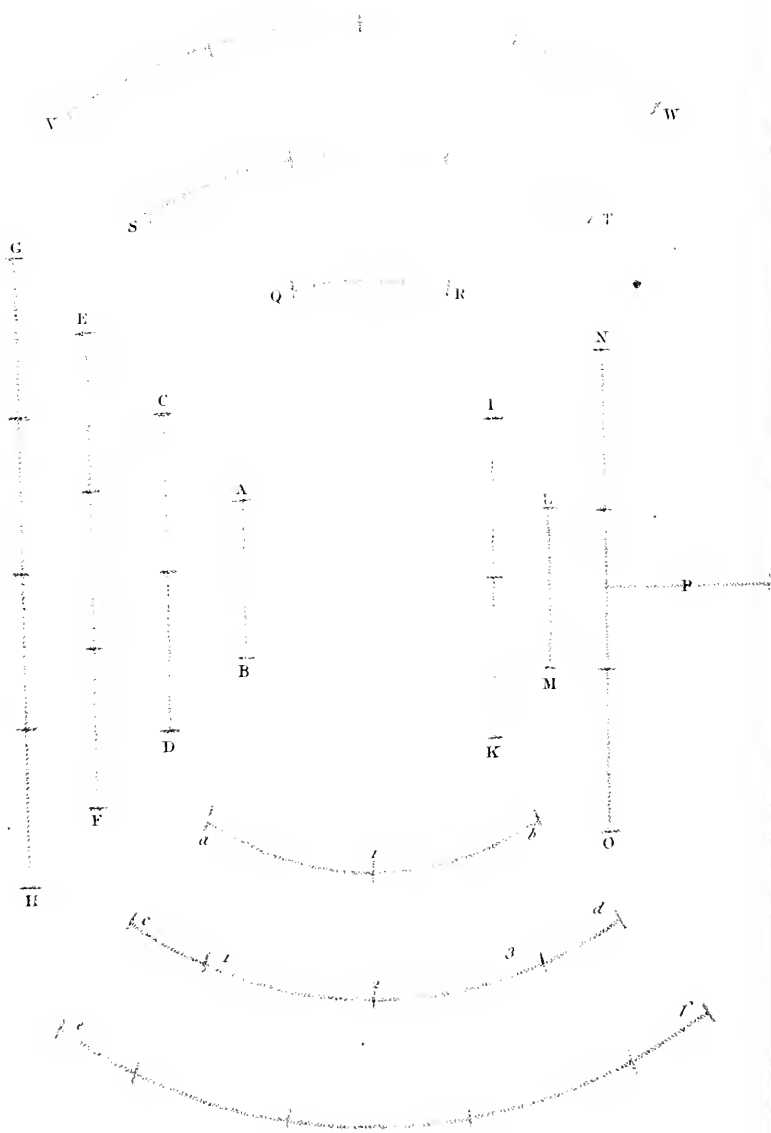
## PRINCIPLES of PROPORTION.



PRINCIPLES of PROPORTION.







## PRINCIPLES of PROPORTION.







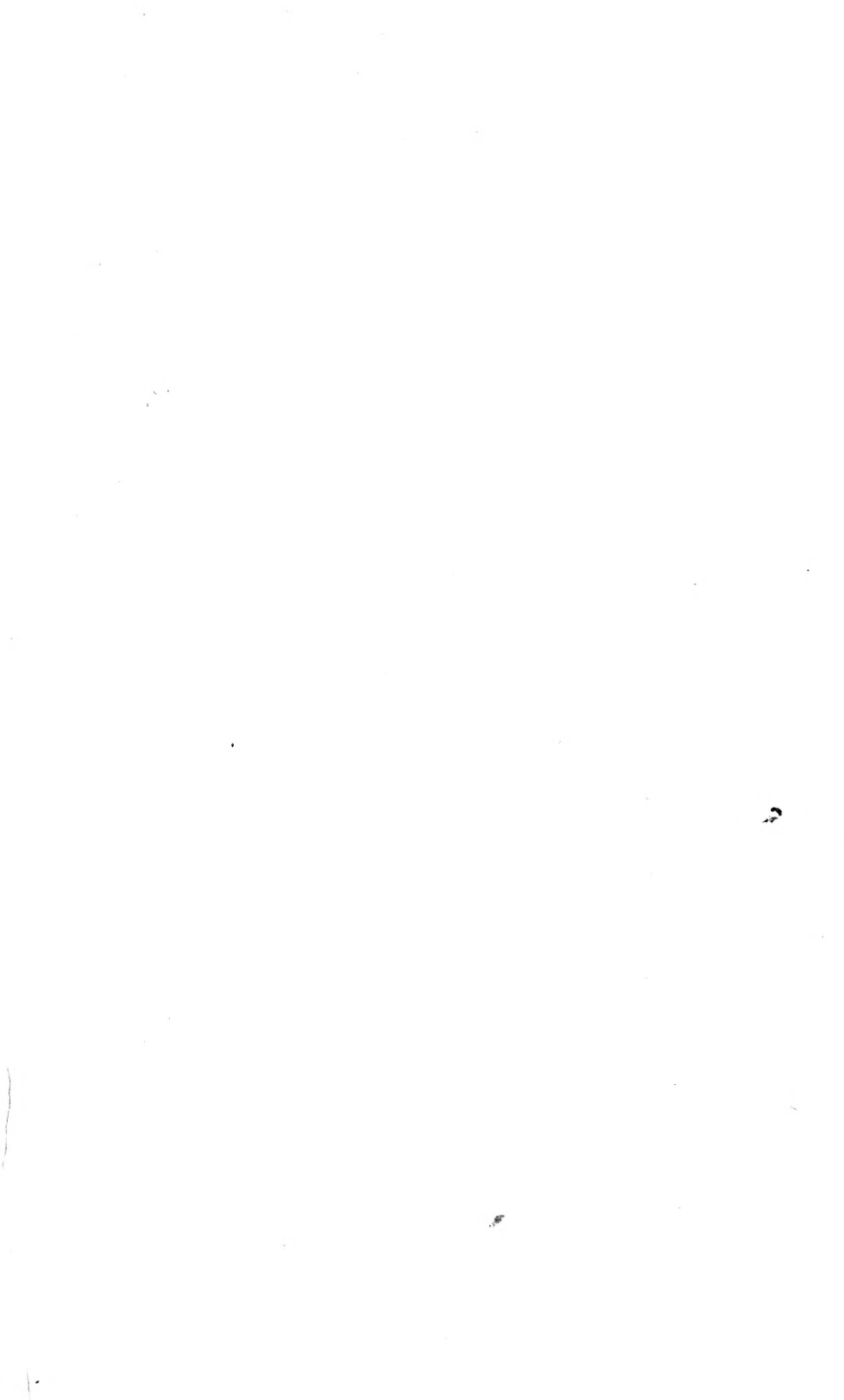


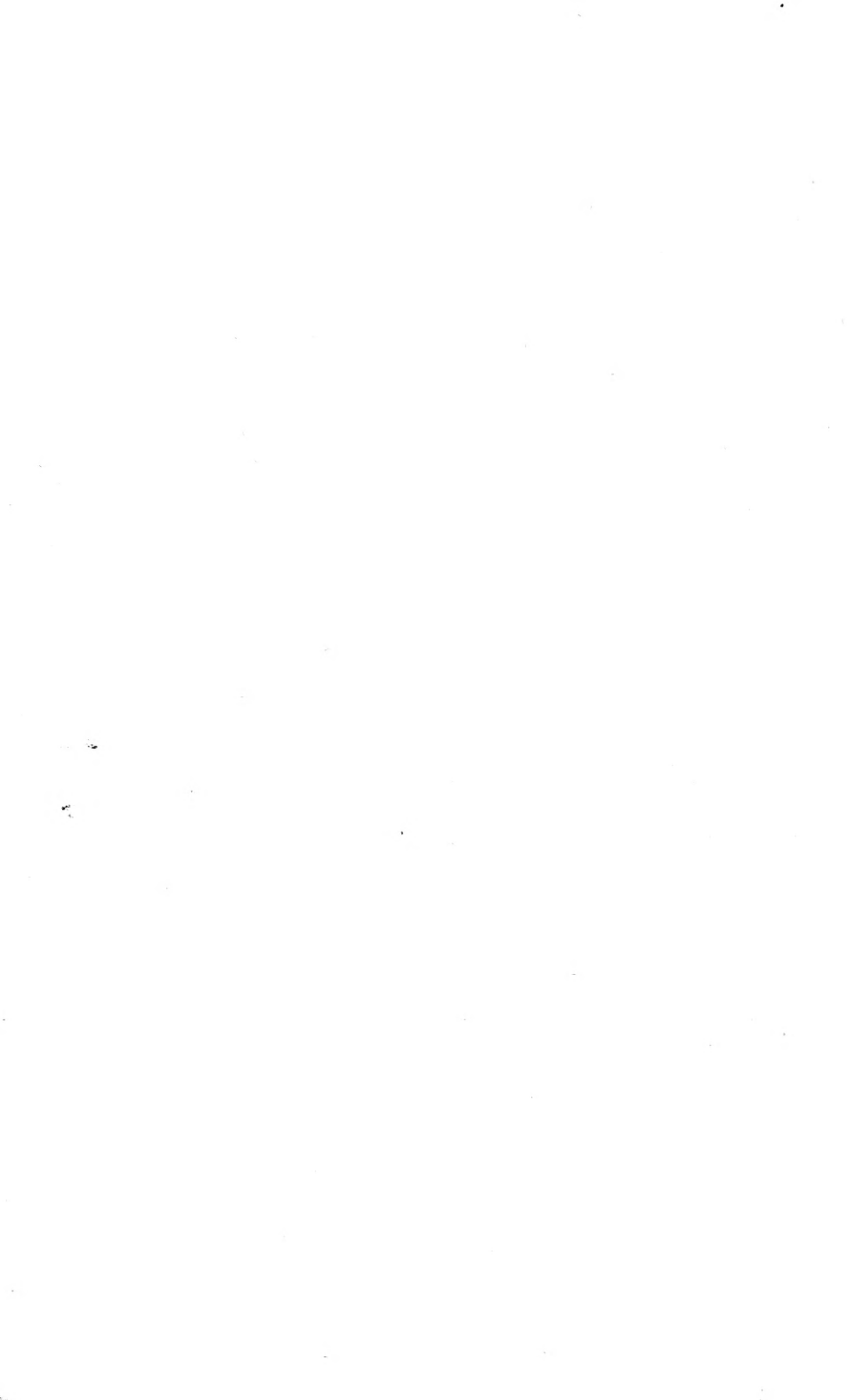


HANDLING.



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HANDLING.





*Plate 13, page 94*

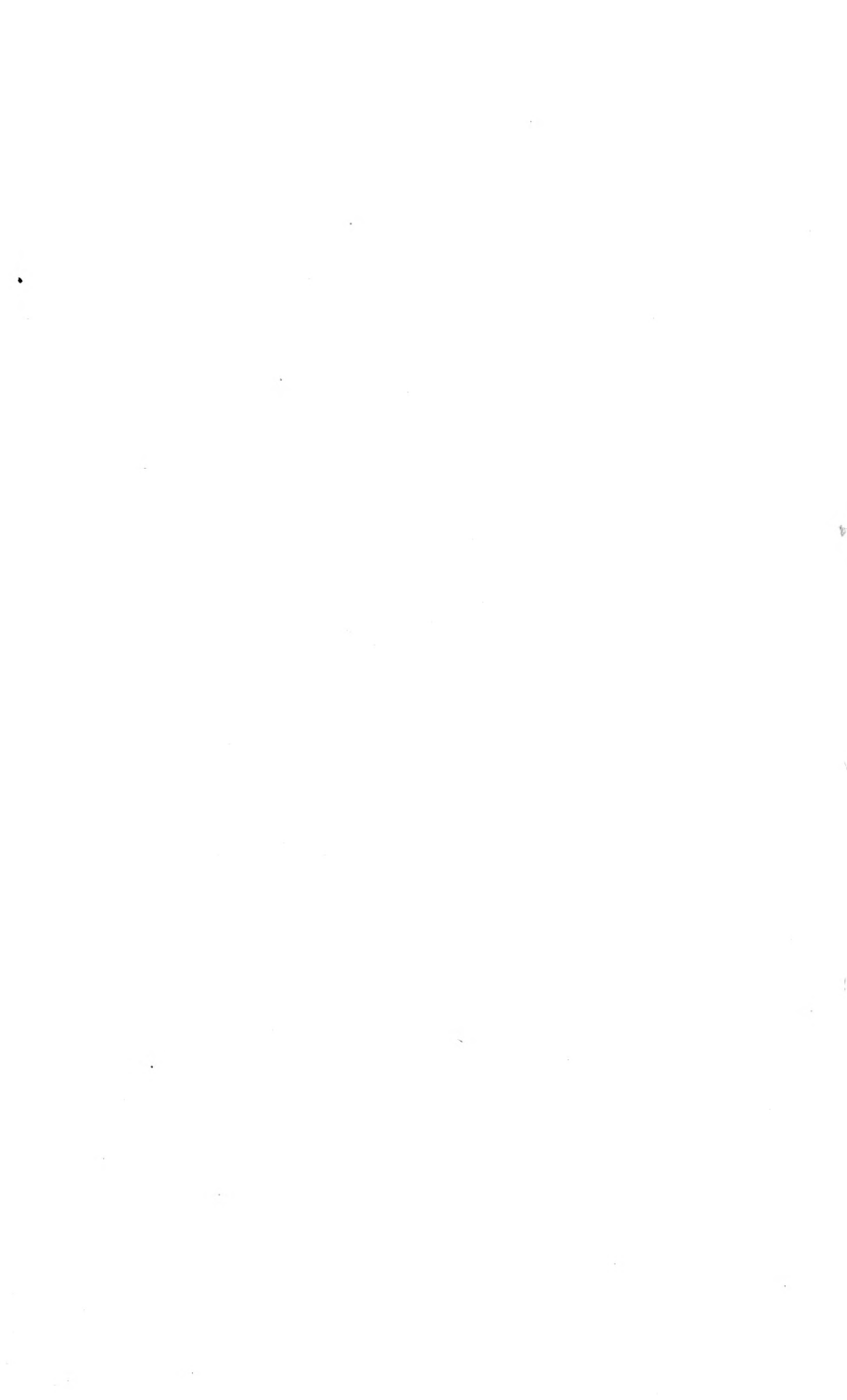


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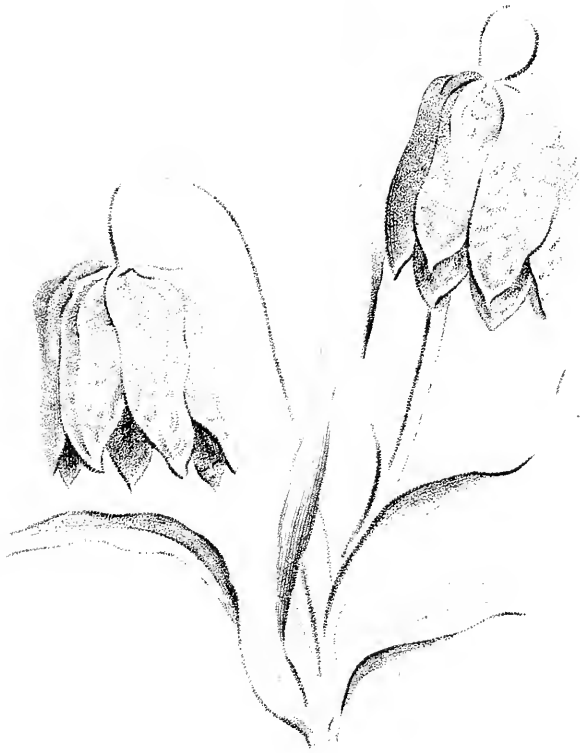


*Plate 15, page 94*



HANDLING.





HANDLING.



## LECTURE V.

.....

OF THE HUMAN FIGURE; THE DIVISIONS  
OF THE FIGURE; AND THE PROPOR-  
TIONS OF THE HEAD.

.....

LADIES AND GENTLEMEN,

“**EVERY** thing,” says SOLOMON, “is beautiful in its season:” and we adopt his opinion: time and place, a happy union of circumstances, render many things highly pleasing, which, under less favourable appearances, would scarcely receive our notice: your present attention, however, is not engaged on subjects interesting by accident, but on those which are universally acknowledged to be highly interesting in their very nature and principles.

Our Earth abounds with a variety of beauty, but nothing is so striking to mankind as the beauty of the human form; and, while that predilection for ourselves, which we lately mentioned, continues, it ever will be so. This has been the subject of pænegyric in all ages, and by all writers; our inimitable SHAKESPEARE, equally excellent on this occasion, as on all other, thus exclaims: “What a piece of work is man! how noble in reason! how infinite

infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a God! the beauty of the world! the paragon of animals!"---HAMLET.

If, amid the infirmities to which human nature is now exposed, man be 'the beauty of the world, the paragon of animals;' if his form now excite love, and respect; shall we for a moment turn our thoughts to his original purity,---when no disease pained him, no calamity molested him;---when health of body, united with vigour of mind unpoluted, untainted;---when the first pair

(The loveliest pair

That ever since in love's embraces met,

ADAM the goodliest man of men since born,

His sons, the fairest of her daughters EVE)

With native honour clad

In naked majesty seem'd lords of all,

And worthy seem'd; for in their looks divine,

The image of their glorious Maker shone,

Truth, Wisdom, Sanctitude severe and pure,

Severe, but in true filial freedom plac'd;

Whence true authority in man: though both

Not equal, as their sex not equal seem'd;

For contemplation he and valour form'd;

For softness she and sweet attractive grace.

He for God only, she for God in him:

His fair large front and eye sublime declar'd

Absolute rule; and hyacinthine locks

Round from his parted forelock manly hung

Clustering, but not beneath his shoulders broad:

She as a veil down to the slender waist

Her unadorned golden tresses wore

Dishevelled, but in wanton ringlets wav'd,

As the vine curls her tendrils, which implied

Subjection, but required with gentle sway,

And by her yielded ---

Well

Well might he be called a SON OF GOD, well might that sublime, that insuperable commendation be given them, “in THE IMAGE OF GOD created he them.” With regret we quit the contemplation of this lovely image, to drop a tear over the effects of

—Man’s first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world and all our woe,  
With loss of Eden——

But, notwithstanding disease and calamity are now incident to man, there yet remain, in the structure and formation of the human figure, sufficient evidence of infinite skill, to justify our attention; and sufficient beauty, to excite our admiration.

It is surprising that any person conversant with that wonderful building the human frame, should be unaffected by the omniscient contrivance it exemplifies; that combination of fitness, variety and symmetry; those indispensable principles of beauty! “Such a performance as this, can only be the production of a Divine Author,” said, and said well, the illustrious GALEN.

We have partly prepared our auditory for considering the figure and the head as distinct; and as nothing contributes more to the acquisition of clear ideas on any subject, than an orderly distribution and consideration of it, we shall now attempt that orderly distribution.

It is usual, among Artists, to divide the human figure into three parts; the HEAD, the BODY, and the MEMBERS which move on the body; as this division is extremely simple, and every way proper,

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we adhere to the general custom: and the more readily to attain an accurate knowledge of each part, we shall treat of it under the articles PROPORTION, CHARACTER, and EXPRESSION. As in grammar there is a good, a better, and a best; in reference to those degrees, we may consider a well-proportioned head, body, or figure as good; one not only well-proportioned, but possessing a certain natural, distinguishing, and appropriate, character, as better; and if to a well-proportioned character, be added a happy and forcible expression, it is the summit of excellence in the Art and the Artist.

Nature has placed in the HEAD not only her *chef-d'œuvre* of beauty, but likewise the governing powers of the whole man; our faculties, and senses, carry on their various occupations in the head, and impart to this division an importance and pre-eminence which justly entitle it to our first attention.

We proceed, therefore, now to consider the

### PROPORTIONS OF THE HEAD.

I would not wish my auditors to suppose, that the term 'proportion' is to be understood as implying mathematical rigour; we have before disclaimed the use of compasses on this subject; and further advances will discover increasing reason to discard all such inapplicable and dangerous assistants. Undoubtedly, correct rules, and specific dimensions, are of service in their places; for indeed we find it not always easy, without them, to impress on the mind of a student an abiding idea of regular proportion;

portion; but, their utility being very confined, it is generally more advisable to trust to further experience, and progress in study, than to introduce a bad habit which there is danger may be indulged, and which, when indulged, is extremely pernicious.

It is certain, that Nature, whom we profess to follow, does not, in her works, confine herself to mathematical precision, but produces an almost infinite variety of countenances, by enlarging or diminishing one or other of the features which compose them.

A Designer, therefore, should diligently avoid a constant or general repetition of similar proportions, lest his art degenerate into *manner*, and his performances fatigue the spectator by their too close approach to identity; for the eye, in observation of natural objects, being delighted by frequent novelty, is liable to suffer by satiety when inspecting imitations of those objects, if, instead of that variety which yields delight, a continual repetition is presented to it. Moreover, as variation of proportion is a principal source of CHARACTER, we shall perceive, in treating that subject, that all endeavours to bind the features of the countenance by permanent measurements, are absurd and nugatory.

Objects of considerable size or number of parts, require some scale of proportion, or standard by which to measure them. In measuring the human figure, we select, as a standard, that part of itself which is most obvious, most convenient, and usually of most certain proportions. The figure, therefore, is considered as containing, in height or in breadth, so many measures of the *head*; and the head is

divided into so many times the length of the *nose*; and, for greater accuracy, the nose is subdivided into twelve parts, commonly termed *minutes*; these *minutes* are seldom attended to in our reflections on Nature, but they are found of considerable service in studying the invaluable remains of antiquity.

The general form of the head is that of an oval; the broader part upward, the narrower below: and this form it retains on whatever side it is viewed.

There is indeed a distinction between a male and female head, which those who are conversant in anatomy discover in the skull; but which cannot be easily explained or rendered apparent, without entering into that science beyond our design. I shall enlarge no further here, on the shape of this part, than to remark, that some gentlemen have traced a gradation in the form of the skull, from a European, to an Asiatic, to an African, to a monkey, to a dog: and, further still, to birds, and to fishes. But from this gradation let none infer, that the form of the head announces a superiority of wisdom, or that talents and sense follow the progress mentioned: not that I doubt our natural propensity to place *ourselves* first on the list; or to regard Europe as the seat of wisdom, wit, and excellence, in preference to all the world! and our own country as undoubtedly unrivalled in Europe!

Some persons have thought they discovered, in certain species of monkeys, a near approach to the human intellects, as well as form; and some have carried this idea so far as to suppose, that man, in his uncivilized state, being merely an animal, so  
when



when animals shall congregate, and exercise their talents to polish their species, they shall become equal, if not superior, to mankind. But, it seems, the author who has lately maintained this opinion, is not guided by relation of forms; on the contrary, he has preferred, as more sagacious in some respects, the beaver *who* is prone, to the monkey, the ape, or even the oran-otan *which* is erect.

Having thus hinted at the general shape of the head, let us now examine its parts, and these may be placed in the following order :---(I.) The eyes. (II.) The Nose. (III.) The Mouth. (IV.) The Ears. But as it would be a kind of degradation of these noble organs only to repeat their proportions, and so dismiss them, I shall solicit your attention to a few previous thoughts.

Whoever reflects on the importance and necessity of the senses in human life, cannot but be struck with the provision made by an all-wise Author for their exercise; the organs by which we see, or smell, or taste, or hear, are in their nature most admirably adapted to their respective purposes: we will consider, if you please, the EYE a little closely.

Often have I wondered at that contrivance by which we are enabled at once to comprehend, as it were, the universe by a speck; at that modification of originally inert and lifeless matter, by which are transmitted to the mind the images of external objects. It consists of humours, which, unable to resist injuries, or to defend themselves, are surrounded by numerous guards; a slight accident, which elsewhere might not deserve our notice, here becomes

becomes dangerous; and therefore these are protected with extraordinary attention. The EYE is partly secured, and as it were fortified, by the form and projection of the surrounding features, whose solidity may resist violent attacks; and partly by those curious curtains the eye-lids, whose instinctive attention is too alert and watchful for every inimical intruder.

The BALL of the eye floats with great liberty in a kind of oil which lubricates its surface, and facilitates its motion. The IRIS or RING of the eye, is centrally situated in the cornea, which by projecting a little, acquires a more extensive view of surrounding objects. In the centre of the iris is the PUPIL, an orifice through which the rays of light pass to the internal humours, where they are converged, and collected into a focus; thereby depicting the image of external objects very clearly and powerfully on the expansion of the optic nerve, which here lines the internal surface, and which, being spread into a kind of most curious net-work, is called the *retina*. Lest the action of the rays in a focus should be too strong for the *retina* to bear, the pupil has a power of excluding supernumerary rays of light. This curious part, by a most admirable contrivance, possesses the faculty of contracting or dilating itself, according to circumstances: in a strong light, which might otherwise be offensive, or injurious, its orifice contracts, so as to admit no greater quantity of light than is convenient, but the internal parts enjoy that moderation which is necessary to the comfortable discharge of their office: in  
the

the shade, or wherever light is deficient, the pupil expands, admits all it can collect, and exerts itself to maintain that equilibrium which is equally destroyed by want, and by redundancy.

In cats, and other animals that prey in the dark, the pupil of the eye is so variable as to admit more than an hundred times the quantity of light at one time than at another. The human eye admits more than ten times the quantity of light at one time than at another; and it is supposed the difference may be yet greater in very dark places: it is not impossible but that the iris may then be drawn back, and the pupil expand to the whole surface of the cornea.

But it should seem, that though the pupil may expand to this extent, it is not capable of accommodating itself to all cases requiring close contraction; for we are told of the northern Indians in America (the Esquimaux, &c.) that to prevent injury to their eyes from the too strong action of light reflected by the snows of their country, they form a pair of what we should call *blinkers*, consisting of an upper part, and an under, with so small an aperture between them as permits only a very slender streak of light to pass through, which yet is sufficient for their use. Thus, by a kind of advanced pupil, they assist the natural organ.

In comparing the sensual powers of animals with the human, we frequently find the advantage apparently in their favour: two eyes, and those very confined in their operations compared with the same parts in some animals, are sufficient for the use of man; while a Bee or a Fly possesses thousands: for  
what

what seems as one protuberant eye in those insects, when examined by the microscope, proves to be a collection of eyes, each perfect in its kind, and furnished with distinct nerves. The Cameleon has only two eyes; yet by moving them forward or backward, or in contrary directions at once, he surveys all around him. I have with admiration observed one of these creatures looking steadily at me with one eye, with the other watching another person over his back, when having changed his situation rapidly to view his alteration of colours, his eyes have discovered their most surprising powers. The towering Eagle is proverbial for possessing a strength of sight which is not injured by soaring amid the brightest beams of the splendid luminary: (this bird, and he is not singular in this, is provided with a kind of membrane, which he draws over his eye to defend it from the effects of too much light) while on the other hand, how greatly inferior are some animals! what should be the visual organs of the Mole, are so painfully affected by light, when exposed to it, that the creature instantly seeks shelter by burrowing in the earth.

We often say, we know not the worth of our possessions till deprived of them. Shall we take our estimate of the value of Sight from the lamentation of one who had lost it?

Seasons return, but not to me returns  
Day, or the sweet approach of even or morn,  
Or sight of vernal bloom, or of summer's rose,  
Or flocks, or herds, or human face divine;  
But cloud instead, and ever-during dark  
Surrounds me, from the cheerful ways of men

Cut off, and for the book of knowledge fair,  
Presented with an universal blank  
Of Nature's works, to me expung'd and ras'd,  
And wisdom at one entrance quite shut out."

Thus reasons the forlorn SAMPSON,

"O dark! dark! dark! amid the blaze of noon!—  
Since light so necessary is to life,  
And almost life itself, why was the Sight  
To such a tender ball as th'eye confin'd,  
So obvious, and so easy to be quench'd?  
And not, as Feeling, through all parts diffus'd,  
That she might look at will through ev'ry pore?"

The PROPORTIONS of the EYE to the face, are as follow: the Ball is usually about one-fifth part of the width of the face; and the Iris one-third the length of the ball: its height shews the opening of the eye. This feature is differently coloured in different persons, but not according to any certain rule; in general, persons whose hair and complexion are light coloured, have the iris blue, or grey; on the contrary, those whose hair and complexion are dark, have the iris of a deep brown. I have heard, from good authority, of a vermilion-coloured iris.

The eye seen in profile has half its dimensions when seen in front.

The feature which next claims our attention is the Nose. This part contains the organs of smelling; without which sense, in vain were the fragrant ornaments of the garden, in vain the perfumes of the East, in vain the spicy gales of Arabia, which make,

"Cheer'd with the grateful smell, old OCEAN smile."

We have observed the utility of this Member in af-  
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fording

fording a scale by which to proportion the divisions of the head. It is in height one-fourth part of the head, and one-third part of the face: seen in front, its width at the nostrils is equal to the width of the eye: its projection seen in profile is equal to its width; the height of the nostril is about one-third the width of the nose.

The form of the nose (says LEONARDO DA VINCI) may be varied eight different ways, exhibiting as many different kinds of noses:

1. Uniformly straight, concave, or convex.
2. Straight, concave or convex, unequally.
3. Upper parts straight, lower concave.
4. Those above straight, those below convex.
5. Concave above, and straight below.
6. Concave above, and convex below.
7. Convex above, and straight below.
8. Convex above, and concave below.

The insertion of the nose to the eyebrows admits but two different forms, concave or straight.

Dismissing our remarks on the nose, we proceed to observe of the MOUTH, that it is a principal feature in a beautiful face: its usual extent is about an eye and a quarter; in profile, the mouth is nearly half its length seen in front; the upper lip should generally project before the under.

Nature seems to have bestowed considerable care in decorating this feature; witness its lively colour, and the variety observable in its form and motion: it shews pretty clearly in general the disposition of the mind, and, especially when smiling, has peculiar graces. Indeed, it has often been observed, that

that some persons who possess only the attractions which belong to this feature, when directed by complacency and good-nature, are generally regarded as more amiable than the completest beauties. To enlarge on the utility of this part, is altogether unnecessary: its use in receiving our food is obvious; and though sometimes, as has been said, it receives poison too, yet I must own myself of opinion, that the poisons of life are more usually received at the eye, or the ear. It is, indeed, difficult to vindicate the use sometimes made of its member, the tongue; (for this member, though the glory of our frame, lies under the imputation of being an unruly evil). “The tongue has neither bones nor joint, yet fashions itself with the utmost volubility into every shape, and every posture, which can express sentiment, or constitute harmony.” The communication of our ideas by means of the tongue, is an evident instance of our superiority above the brute creation; had they MINDS, they would certainly impart their reasonings to each other; whereas their exertions of voice appear to express nothing more than bodily sensation, without any combination of mental ideas.

Of the EARS we observe, that their proportion is usually somewhat more than one-fourth part the height of the head; in width, about half their height; the head, in turning itself round, very much changes their appearance, as we sometimes see them in front, sometimes obliquely, sometimes behind.

The sense of Hearing, like that of sight, is a sub-

ject full of wonders; that the undulations of the air, so gentle, so faint, as to be imperceptible by any other part, should yet so strongly affect the ear in the utmost variety of modulations and degrees, surpasses our admiration. I cannot quit this subject without remarking the peculiar structure of this organ: its external part is cartilaginous, extended, but narrowing as it approaches the internal chambers; the wandering sounds are hereby collected, and transmitted to a membrane called the *tympanum*, or drum, which is a fine skin extended on a circle of bones, over a reverberating cavity: this is effected by the vibrations of the air, and is furnished with braces, whereby to tighten or relax itself at pleasure. The internal cavity and its furniture, the labyrinthine windings of the passages, the contrivances to soften the percussions of sound when too strong, or to augment them when too weak, the hammer vibrated by them, and repeating the motion, are so many instances of Omniscient skill; what shall we then say to the formation of those nerves, to act upon which requires all this apparatus?

As it is of consequence to attain a competent skill in designing those parts which have now separately employed our attention, I advise my young friends to pay them every regard; repetition, though not perhaps always very entertaining, is indispensably necessary. This premised, our next step is to place and unite them. My auditors have a general knowledge of their situation, as well from their own observation, as from what has been already offered;---let us now proceed to apply the principles of art.

The



The HEAD is considered as containing in height four measures of the nose: (I.) from the bottom of the chin to the bottom of the nose; (II.) from the bottom of the nose to its top; (III.) from thence to the upper part of the forehead, where the hair commences; (IV.) from thence to the crown of the head.

#### TO PLACE THE PARTS OF A FRONT FACE.

We have already observed, that the general form of the head is that of an oval. Having therefore formed an oval, we place the features by tracing an imaginary perpendicular line in the centre, crossed by another at right angles in the centre of the first. This perpendicular line, we said, contained four parts, or measures of the nose (from the chin upwards, the nose, the forehead, the crown of the head); from the chin to the nose, divided into three parts, the upper division is the place for the mouth. The line which we have represented as crossing the perpendicular, we divide into five parts, and place the eyes in the second and fourth divisions. In a front view of the head, the neck seems to commence about level with the mouth. Such is the general rule for *constructing* a head seen in front; but these proportions are varied by many circumstances, and in many subjects, as will appear very evidently in the progress of our studies. Some masters have devised strictly mathematical rules for *composing* a head; but I never yet found in Nature a head *composed* by such rules, or such devices.

## TO PLACE THE PARTS IN A PROFILE HEAD.

Draw an oval; divide one of its sides, into the same proportions, or four parts, as before, (*i. e.* from the chin upwards, the nose, the forehead, the crown of the head,) their intersections with the oval shew the situations of the parts.

Another method of placing the parts in a profile: form an equilateral triangle; divide one of its sides into three parts; these divisions correspond to the places of the top and bottom of the nose; the original angles, mark the top of the forehead, and the chin. A little rising forms the forehead; insert the nose, and divide the lower part as before. The other point of the triangle indicates the place of the ear. This rule serves equally, whether the profile be looking horizontal, upward, or downward.

Having protested against too close adherence to mathematical rules, I shall detain you, LADIES and GENTLEMEN, no longer on this part of our subject: like corks to young swimmers, such supports may be useful on some occasions, but the sooner they are quitted the better.

We may consider ourselves as having inspected the head in two of its principal attitudes---the front and the profile; there are two others to which we now direct our attention, *i. e.* looking downwards, and looking upwards.

It is certain, the real distance of the features remain the same in every inclination of the head; they are fixed; but their *apparent* situation to the eye of a spectator may vary, either by changing the position of the head, or (which is equal) by the spectator's change of place.

## OF THE HEAD LOOKING DOWNWARD.

In a head looking *downward*, we observe that those features which in the front face were horizontal and even, now become the inferior part of a circle; we observe too, that the upper divisions of the head are brought forward and appear enlarged, and some of the upper part of the back of the head is seen. This variation is more or less sensible as the head is more or less declined. Let us consider this matter:---In looking at a person with whom we may be conversing, we naturally look at the eyes of that person; but, if he bows his head, while our eyes remain in the same place, the divisions of his face appear to follow each other thus;---the chin *recedes*, while the upper part of the head *projects*; consequently the lower division (the chin) appears to shorten;---the next division (the nose), though in fact hardly preserving its former dimensions, yet seems enlarged, if compared with the diminution of the first: while the third division (the forehead) gains a similar apparent advantage over the second: and the fourth over the third.

If the person supposed, should bend his head very much downward (looking earnestly at the ground, for instance), we now perceive distinctly the comparative states of these divisions: *i. e.* that the fourth, or crown of the head, preserves its just dimensions, while the third, or forehead, is lessened; this, compared with the nose, is little diminished, but the nose itself is considerably changed, and the chin, the lower division, scarcely appears at all.

These variations are proportionate to the degree in which the head is lowered; and a similar progress *inverted* takes place in a head looking *upward*.

## OF THE HEAD LOOKING UPWARDS.

In this aspect those lines which originally were horizontal, and in the foregoing example became the inferior part of a circle, now become the superior part of a circle; and the upper divisions of the head *recede*, to their apparent diminution, in proportion to whatever degree the head is elevated. The parts follow each other thus:---the upper, or fourth division of the head, is considerably lessened; the forehead not quite so much; the nose somewhat less; and the chin scarce at all.

In the head looking downward, the prominence of certain parts conceals somewhat of the parts beneath them. Thus the eye-brows by their projection hide the eyes; the nose hides the mouth; and the upper lip hides part of the under lip. Whereas, in the elevation of the head, the projection of these parts appears distinctly, and we see *beneath* them; the eye-brows seem to rise, the nostrils are entirely seen underneath the nose, and part of the throat shews itself under the chin. This effect is proportionate to the degree of elevation in which the head is placed. The ear, being nearest the centre of motion, suffers the least alteration; yet even that is considerably moved.

These are the chief attitudes of the head whose principles require illustration; not only as these principles apply to all others, but as all others are, more or less, composed of one or other of the attitudes to which we have been attending.

## GENERAL RULES FOR DRAWING A HEAD.

First trace a central perpendicular line through the forehead, nose, mouth, and chin; then---cross lines on which to place the eyes, nose, mouth, &c. (This rule is universal, and is applicable in every aspect of the head: but the lines and features vary by becoming circular, as already explained, in certain motions.) Having lightly traced these lines, proceed to mark the features, their extent, and projection; these being touched in their proper places, insert the other parts, hair, &c. (paying great regard to the oval of the face, and to the turn of the neck): finish the whole, by giving to each part that tone of strength, or shadow, and of colour, which it requires.

Thus have we attended somewhat to the human figure; more particularly, to the parts which compose the head; whose divisions we have noticed; the appearances of the features in various aspects; their proportions and uses: but let us not conclude that our progress is complete; for were a head composed never so exactly according to the measures we have mentioned, it would yet be very distant from such animation and vigour as might seem to impart life to it; *that* can only be attained by the addition of a certain natural likeness, or CHARACTER, whose principles will be the subject of our next discourse.

## LIST OF PLATES

BELONGING TO

## LECTURE V.

.....

## PLATE XVII.

## EYES AT LARGE.

Divide the length of the eye seen in front into three parts, the center is the size of the sight and the proper opening of the eye, which is one-third of its length. The eye in profile is half the size of the eye in front, having only one part and a half.

## PLATE XVIII.

## NOSES AT LARGE.

The nose seen in front is in width the length of the eye; and in profile has the same dimensions. The nostril is in height one-third of the width of the nose.

## PLATE XIX.

## MOUTHS AT LARGE.

The mouth seen in front should have in length an eye and a quarter. The mouth in profile nearly half the front.

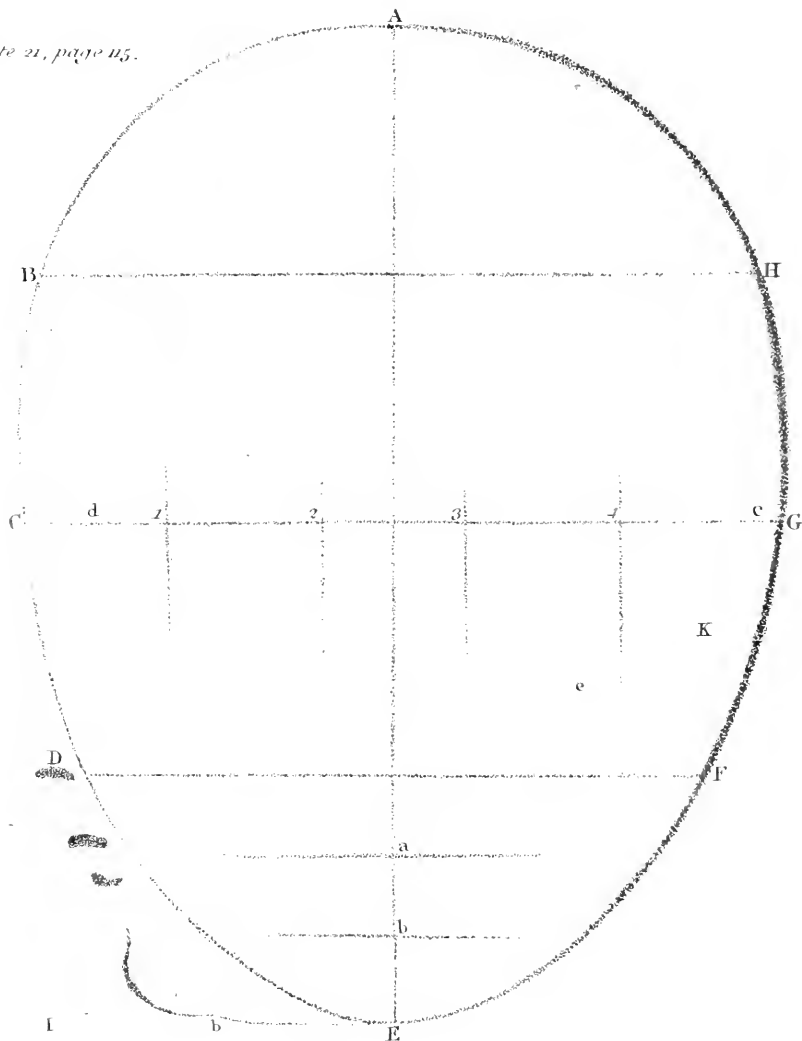
## PLATE XX.

## EARS AT LARGE.

The ear should be in length rather more than one quarter the height of the head. The width of the ear is half its length.

PLATE





# PRINCIPLES of DRAWING

## HEAD S.



## PLATE XXI.

## PRINCIPLES OF DRAWING THE HEAD.

The first thing to be observed in this plate is the oval A. B. C. D. E. F. G. H. which regulates and controuls the construction of the whole: this oval is divided in the middle, by the perpendicular line A. E; which perpendicular line is itself divided into four parts by the cross lines D. F: C. G: B. H: the lower division D, E, F. is subdivided into three parts by the lines a, b: the middle cross line C. G. is subdivided into five parts, by the lines 1. 2. 3. 4. The oval thus proportioned, represents the lines necessary to the delineation of a head seen in *front*.

If we imagine the head thus composed to move *horizontally*, turning as on a center, then the perpendicular line A, E. proceeds into the place of the line A, 1, E; and now represents the principles of a *three quarters* face. It is evident, the lines which mark the four divisions of the head D, F.---C, G,---B, H. maintain precisely the station and relation to each other which they had before.

Imagine this head to continue turning *horizontally*, the perpendicular line moves on, till it occupies the place of A, B, C, D, E: which represents the principles, and attitude of a *profile* head: the crossing lines, D, F,---C, G,---B, H, retain their former situations, and still proportion the head: the lower division also continuing divided into three parts, corresponding to the lines a and b.

Dismissing all ideas of the front face, or of the three quarters face, let us attend to the nature and construction of the profile face, as if that only were upon the plate.

It appears by inspection, that the line of the oval A, B, C, D, E, divided by the cross lines, gives the places of the features of the face. It appears also, that the equilateral triangle B, I, K, being divided on its side B, I, by the lines C and D, gives the same points for the features as did the former process by the oval, *i. e.* by both methods D is the bottom, and C is the top, of the nose. K, the other point of the triangle, is taken for the place of the ear.

If the human head were perfectly egg shaped, or if it were turned in a lathe, this mode might be accurate; but not only is the ear too large a feature to be indicated by a single point, but K is too backward for the general situation of the ear.

To rectify this, some artists direct to draw an equilateral triangle somewhat inclining as B, b, c: then, parallel to B, c, from d (the place of the eye) draw d, e; e is the point which indicates the hole of the ear, or the auditory passage. These mathematical rules have each their imperfections, for reasons already partly given, and hereafter to be enlarged on. It is therefore unnecessary at present to say more, than that between these points e and K the ear may safely be placed: but it is evident, the principle which serves best for the nose, &c. (the advanced part of the face), is not equally applicable to the back part of the face; and, on the other hand, the principle which best places the ear is neither very accurate nor very general, in placing the nose, &c.

PLATE

## PLATE XXII.

## THE HEAD SEEN IN FRONT.

This plate is already partly explained, by what has been said in the LECTURE, and by some of the observations on the foregoing plate. The oval is divided by the line, A, A. and crossed by the lines B, B, and C, C. The lowest division contains the mouth and chin, 1. 2. 3. The central division is again subdivided into five parts, 1. 2. 3. 4. 5. and in the second and fourth of these divisions the eyes are placed. The ears correspond to the length of the nose: and the neck appears to be about that length; *i. e.* from the bottom of the chin to the pit of the clavicles. The forehead of this figure seems rather high; but it must be owned the hair so commonly covers this part of the forehead, that rarely can its true dimensions be more than estimated. Beside this, it is to be considered, that, on all rounding bodies, the influence of perspective is considerable, and that the apparent dimensions of their surfaces vary, in proportion to the rapidity with which their parts recede from the spectator's eye: the forehead therefore receding rapidly toward the crown of the head, the distance included in the upper division of the head seldom appear to the eye equal to what it really is.

## PLATE XXIII.

### THREE QUARTERS FACE.

#### OUTLINES.

This is represented according to the ideas suggested in Plate XXI. divested of all other lines, and the features merely placed by light touches of chalk.

## PLATE XXIV.

### PROFILE.

#### OUTLINES.

Is represented according to the ideas suggested in Plate XXI. divested of all other lines, and the features lightly touched in.

It is advisable that these heads, and the others by which the principles of their construction are explained, should be frequently repeated and studied.

## PLATE XXV.

## HEAD LOOKING DOWN.

## OUTLINES.

A head partly looking down, wherein we perceive after what manner the lines which mark the features become the inferior part of a circle, as B B and C C.

## PLATE XXVI.

## HEAD LOOKING DOWN.

## OUTLINES.

A head looking down still more than the other, consequently the lines B B and C C are become still more concave: the features also being hidden by the projection of those above them, as observed in the LECTURE.

## PLATE XXVII.

## HEAD LOOKING UP.

## OUTLINES.

In this example, we observe that the cross lines BB and CC assume the appearance of the superior part of a circle, the forehead recedes, and that the under part of the eye-brows, nose and chin, are exposed to view.

## PLATE XXVIII.

## HEAD LOOKING UP.

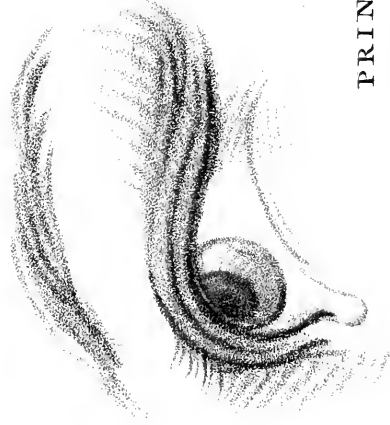
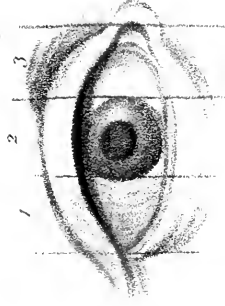
## OUTLINES.

This head is represented as looking up much more than the former, consequently we see much more under the eye-brows, the nose, and chin; the forehead is reduced to very narrow dimensions, while the throat is very conspicuous. The lines BB and CC in this attitude appear very much *rounded*.

# EXAMPLES

# PRINCIPLES

Divide the length of the Eye seen in front into three parts, the outer is the size of the sight & the proper opening of the Eye which is  $\frac{1}{3}$  of its breadth. The Eye in profile is half the size of the Eye in front having only one part and not half.

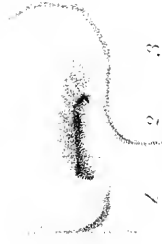








# EXAMPLES



1

2

3

1

2

3



The Note seen in part is in width the length of the eye  
and in Profile has the same dimensions.  
The Note is in height one third of the width of the eye.





# EXAMPLES

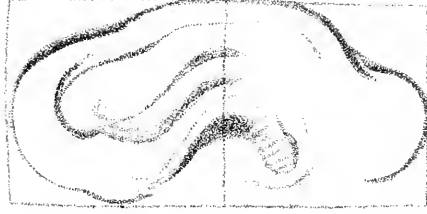
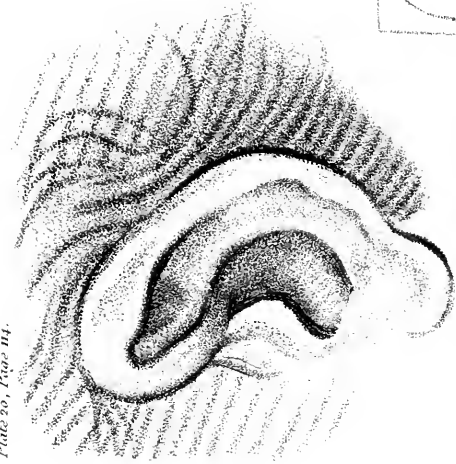
1 2 3 4



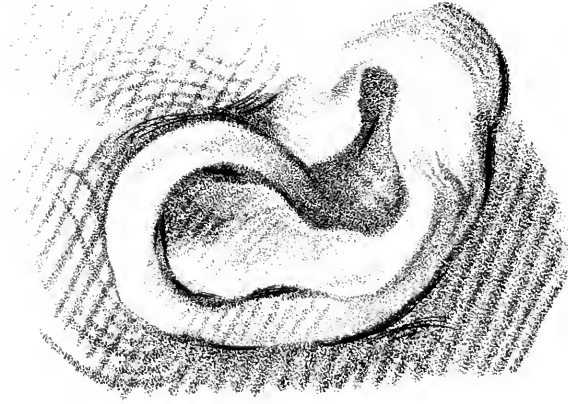
*The Mouth seen in front should have in length, an Eye and a quarter.*

*The Mouth in profile nearly half the front*



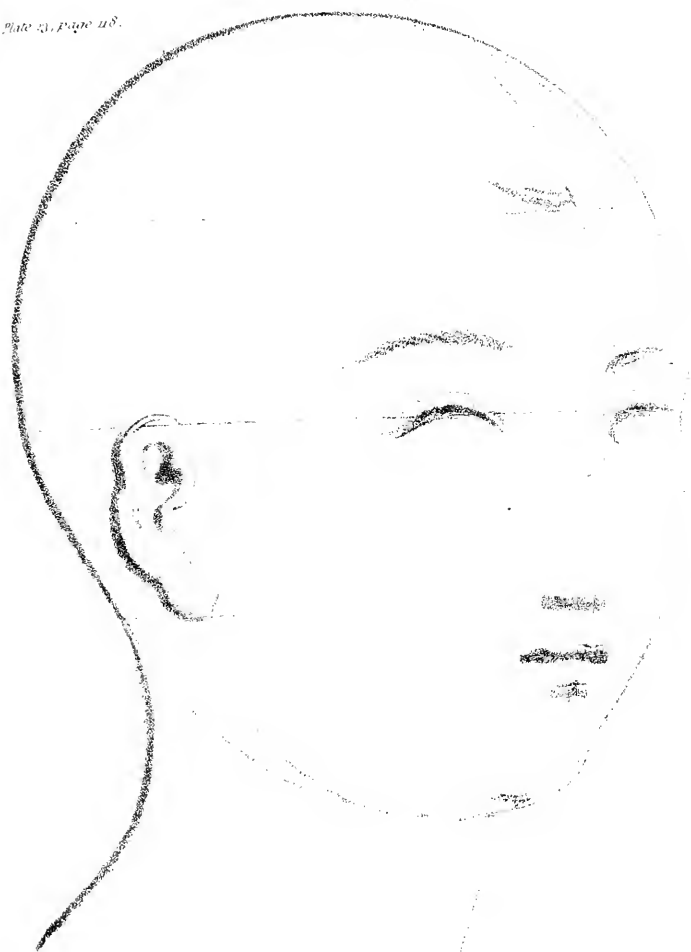


EXAMPLE

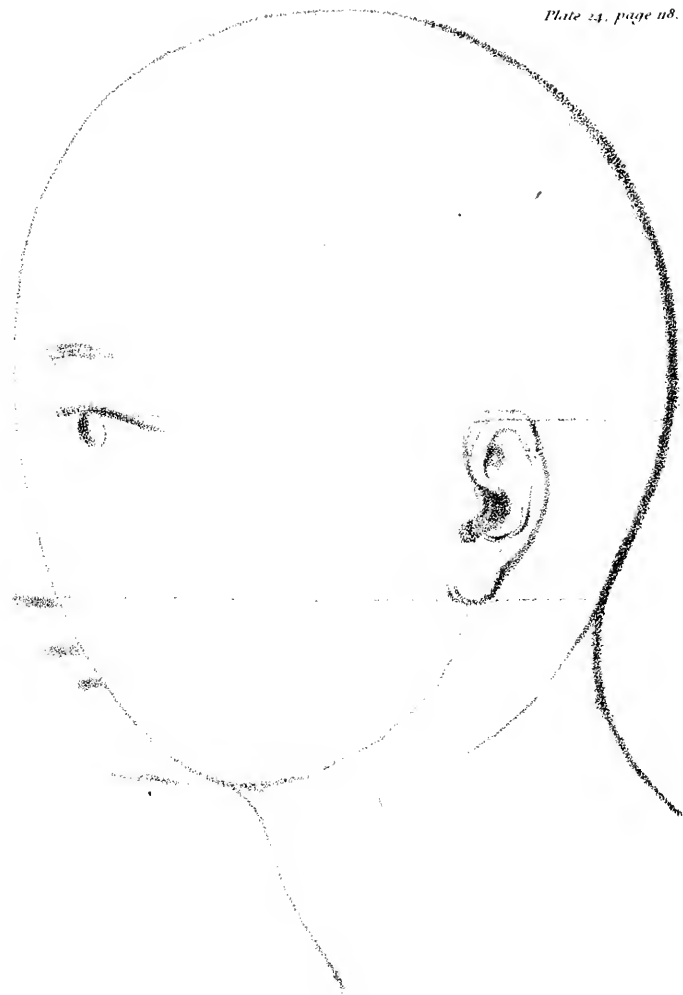


*The Ear should be in length rather more than one quarter the height of the Head.  
The Width of the Ear is half its length.*

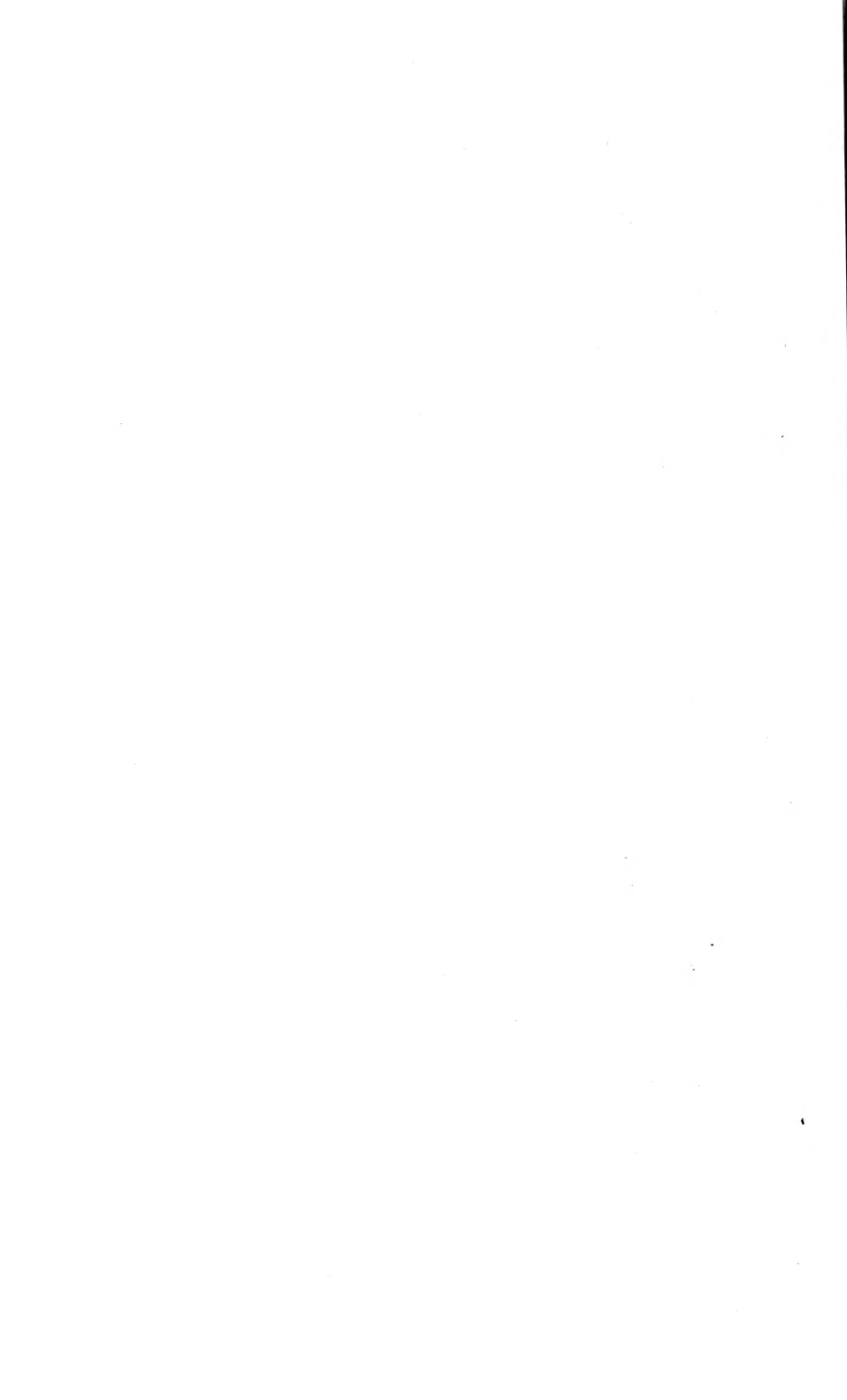




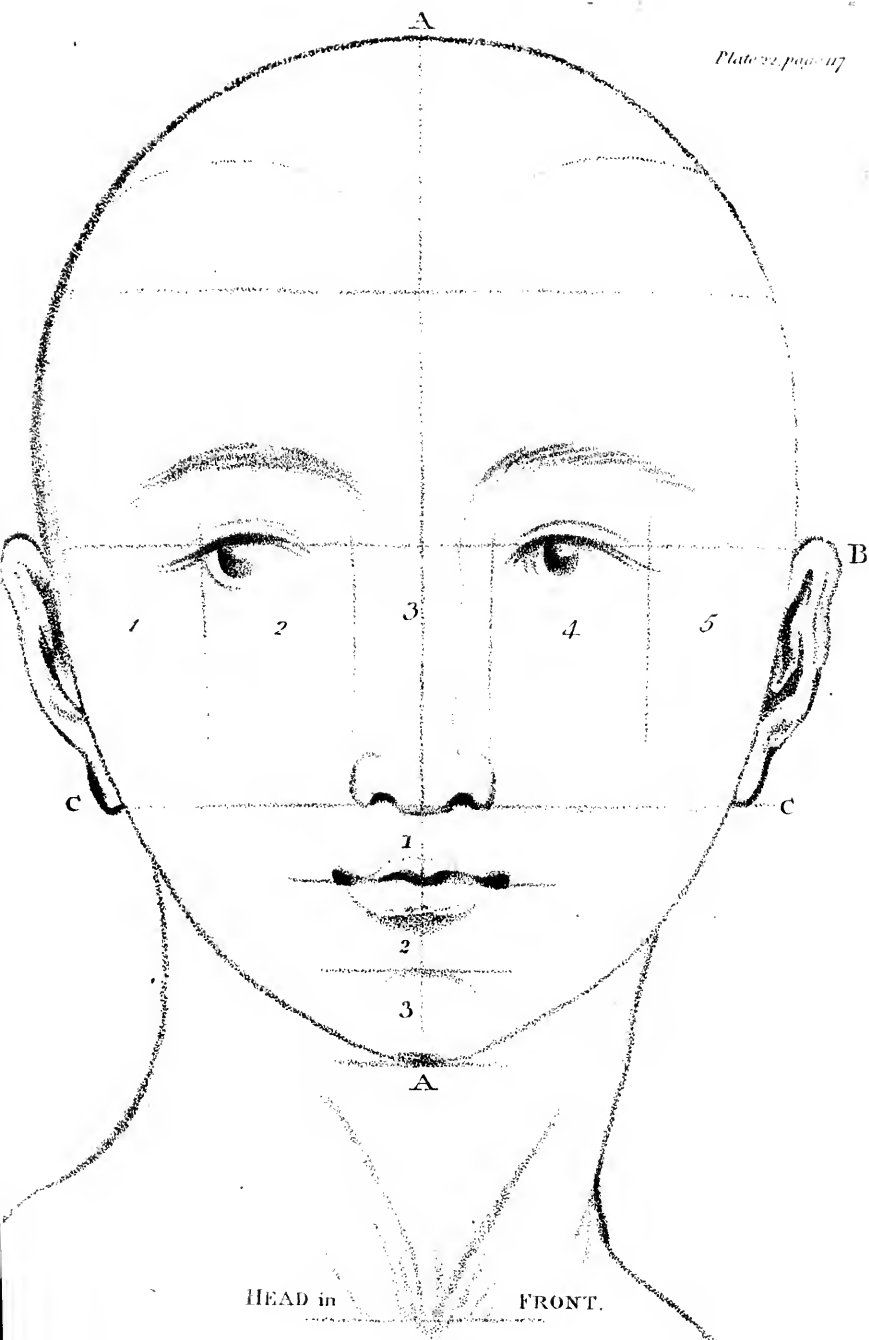
THREE-QUARTERS FACE.



PROFILE.

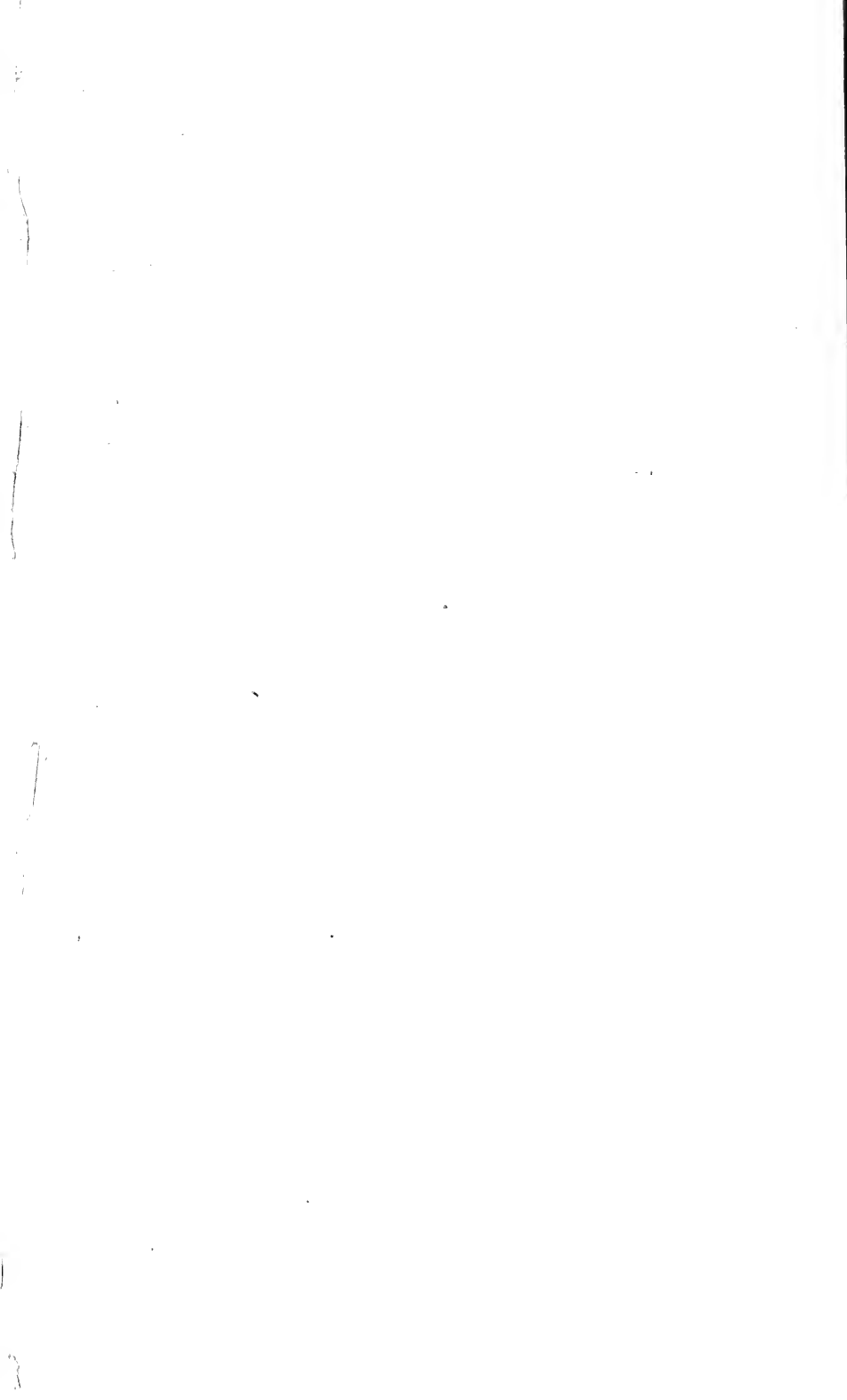


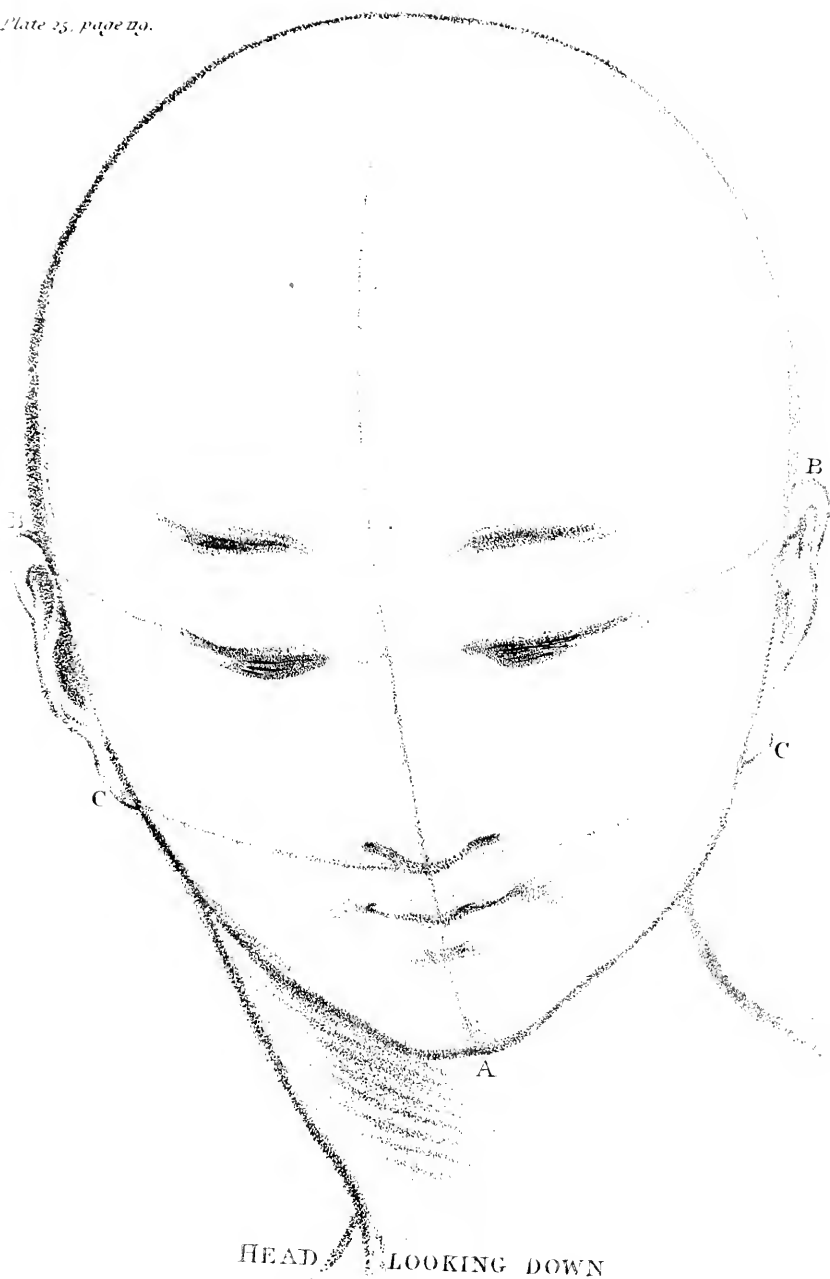




HEAD in

FRONT.



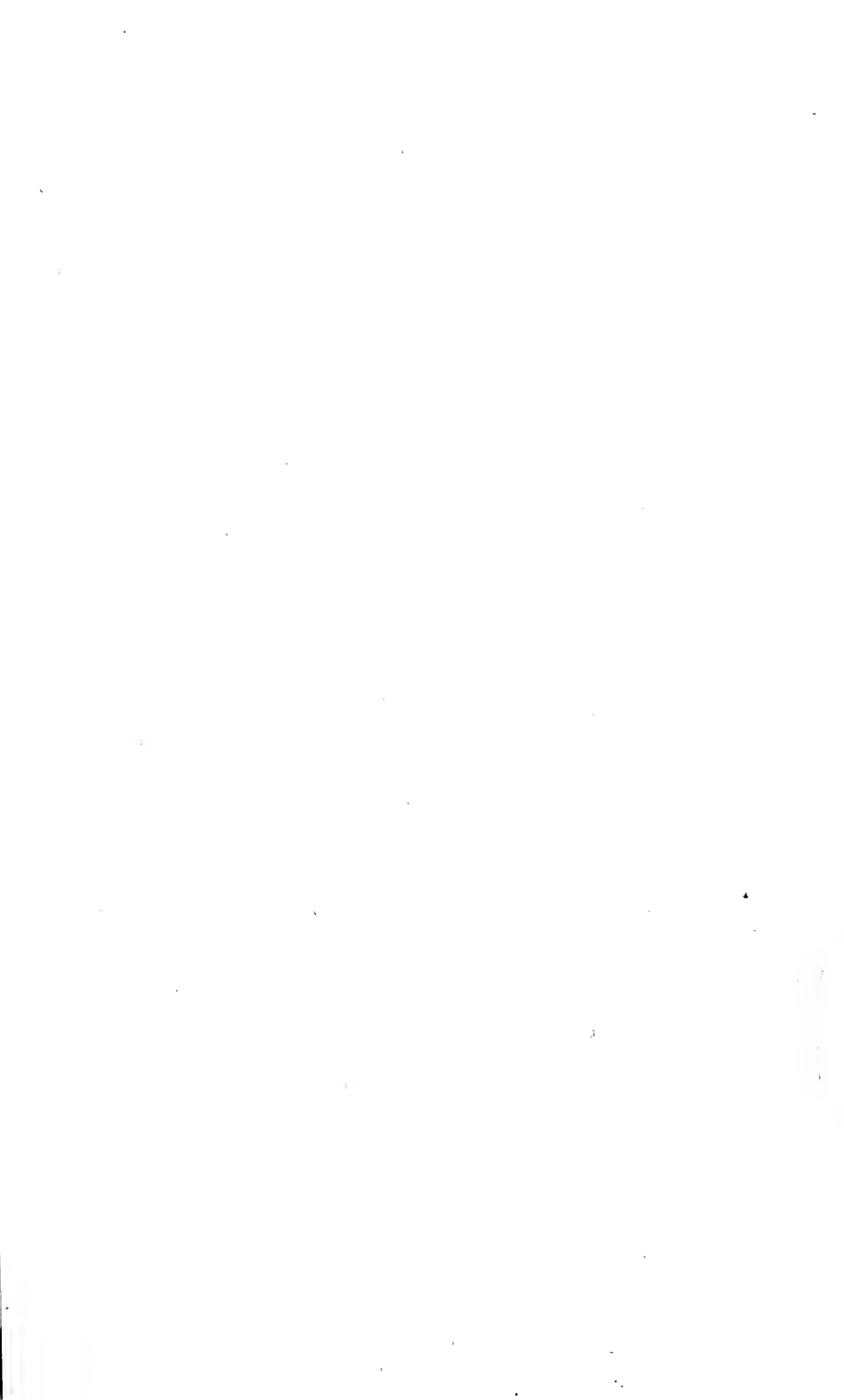






HEAD LOOKING DOWN





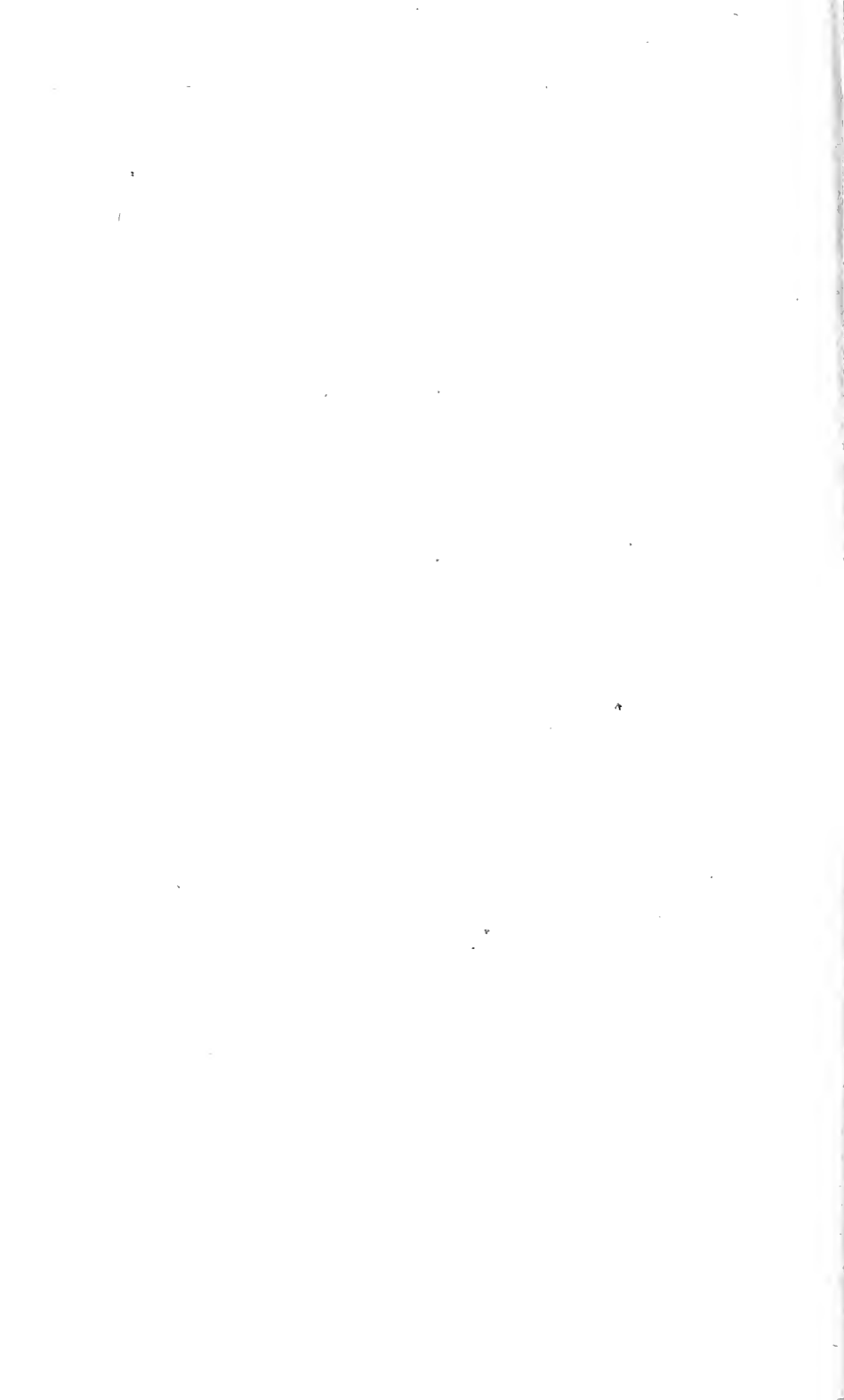


HEAD LOOKING UP.





**HEAD LOOKING UP.**







PARTS of the FACE .



PARTS of the FACE.







PARTS of the FACE

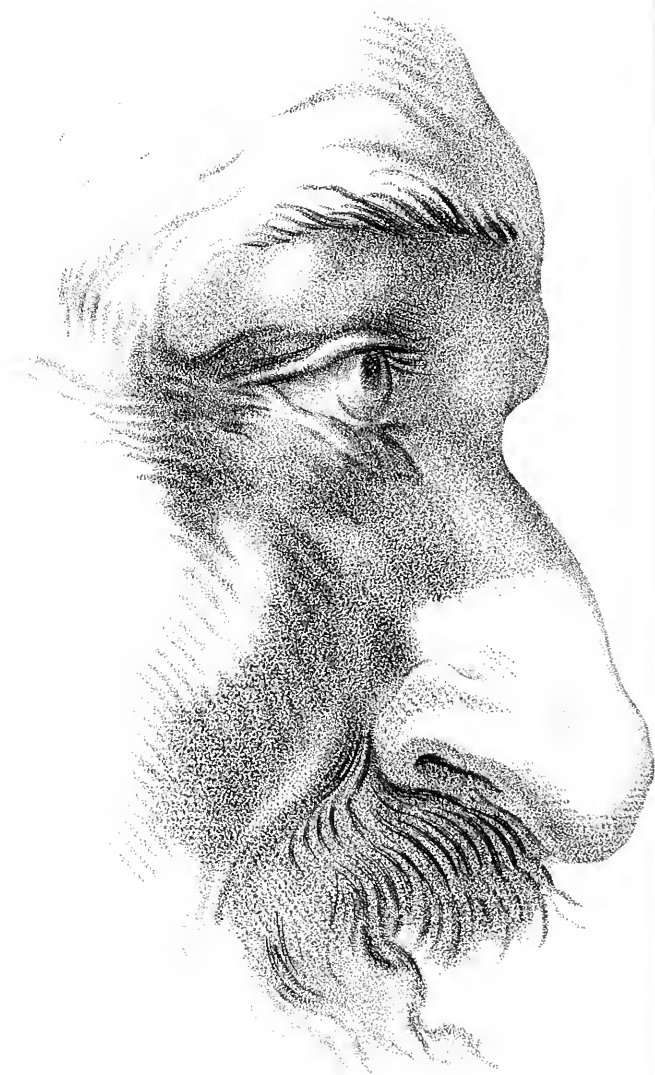




PARTS of the FACE







PARTS of the FACE.



PARTS of the FACE.



PLATES XXIX. XXX. XXXI. XXXII.  
XXXIII. XXXIV.

These Plates contain parts of the face drawn on a large scale, and with as much lightness as possible. Their various attitudes and characters render them desirable studies; they are of further advantage as examples of handling.

*Edit.* 7.

R

LECTURE

## LECTURE VI.

.....

## OF CHARACTER.

.....

LADIES AND GENTLEMEN,

IN pursuing our remarks on that division of our subject which now requests your attention, I flatter myself you will receive as well entertainment as improvement; of which, perhaps, you will be the more sensible, if, while we proceed on our subject, you recollect the remarks you cannot but have made on many articles similar to those we shall introduce; and I more readily request the recollection of your former sentiments, because the peculiar CHARACTER of certain persons cannot easily be mistaken, but *will* impress the mind of every observer. Did you never dislike a person merely from his appearance, without any other reason? Did you never meet the man in whom you imagined you saw not only a deficiency of manners, but of sense, or of morals? in whose vacancy of countenance you supposed you traced the signs of a correspondent vacancy of thought, and intellect? On the other hand, many persons may at first sight have prepossessed you in their favour, and their countenances have been, as  
was



was said by Queen Isabella of Castile, equivalent to letters of recommendation.

In such instances you have judged by CHARACTER; and, without perceiving it, have determined by the principles which are to be discussed in the present discourse. That these principles are founded in nature, I shall now assume for granted: should it be said in reply,—that prejudice has its share;—that persons arrived to years of reflection, combine ideas of good-nature, or of peevishness, with features similar to those which they have previously noticed as accompanying such qualities; admitting the fact, which indeed strengthens our argument, I beg leave to enquire by what principle do children fondle, caress, and become intimate with, some persons, while they reject the favors of others? they do not reason from past experience; but from present aspect: neither perhaps do animals always follow such experience, when they select as friends, from among a numerous company, those persons whose looks indicate their natural benevolence. It is commonly said that dogs possess this sagacity in a high degree; and though common sayings are not to be implicitly adopted, no one will assert that this is destitute of foundation.

But the term CHARACTER is of much wider extent in the arts of Design; it expresses that peculiar and distinguishing appearance of feature, person, and deportment, which is proper to any, and to every, individual. By character we determine the sex, the time of life, the country or family, the mental disposition, the natural or acquired habit, and even

(frequently) the professions, and the pursuits, of those with whom we are conversant. Seeing then we have such variety opening to us in this article, let us proceed to investigate it with circumspection.

Perhaps I ought first to consider the distinct character of the sexes, as most obvious and undeniable, as being the determinate appointment of Nature itself: but I rather wish now to trace the character of the countenance, from infancy to age; and the difference of sex is not very remarkable in early life.

That kind of character which marks their years is so clearly discernible in CHILDREN, that it admits of no dispute; the form of their features is as peculiar to themselves, as the simplicity of their minds. Children possess the same natural propensities as persons of riper years; but their tender age prevents the appearances of those signs or marks which usually denote such propensities; yet, we frequently observe, even in very young children, certain indications of genius, or of stupidity, which time afterwards justifies.

In following the progress of human life, we remark, that most of its powers are at first very confined in their services; by degrees they quit their inactivity, and exercise the functions assigned them: it is true, the senses, and the organs of sense are perfect; but practice and repetition are necessary to facilitate their use. Even Sight is very deceptive to infants, as appears from their reaching at objects much too distant for their attainment; yet it should seem, that the sense of Sight, especially, is perfect

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very

very early, for its principal organs never vary in the dimensions they once possess ; the pupil equally performs its office, and the iris, as Mr. HOGARTH observes, continues ever the same ; “ so that,” says he, “ you sometimes find this part of the eye in a new-born infant full as large as in a man six feet high, nay, sometimes larger.” Undoubtedly, Nature pays the greatest attention to those parts whose uses are most early and important ; the head of a child, therefore, is much nearer perfect proportion than any member of the body, because of its closer relation to the mental powers, and to the early employment of the faculties exercised in that part.

Our present business is, to remark the external appearance of childhood, as seen in the countenance ; in describing which we say, that, whereas an oval is the form of the head in adult age, the head of childhood partakes much more of the circle, and the features incline to the circular form. In adult persons, we reckon the figure to contain in height, seven, seven and a half, or eight times the height of the head ; whereas the head of a child is so much larger in proportion, that it is full one fifth part of the whole figure. The features of childhood may be thus described : the eye (*i. e.* the iris) is large, being the standard wherewith the other features are measured, and by which we compare the daily perceived growings of the other parts of the face, and thereby determine a young child's age ; the nose is flat ; the cheeks are plump and round ; the mouth is somewhat retired ; the ears are large ; and the whole together is rather heavy. Now this is the general

neral description of both sexes; and will suit the countenance of either a boy or a girl: but Art must distinguish the sexes even in childhood, and though it is not uncommon for them to be mistaken for each other, by casual observers, yet a picture should suffer no ambiguity in this matter. To determine this distinction the following hints may contribute.

During early infancy, indeed, the faces of boys and girls have no considerable difference, and therefore parents have found it necessary to distinguish them by dress; but, as they grow up, the features of the boy get the start, and grow faster in proportion to the iris, (or ring of the eye) than those of the girl, which shews the distinction of sex in the face. Boys who have larger features than ordinary, in proportion to the iris, are what we call manly-featured children; as those who have the contrary, look younger, and more childish, than they really are.

Boys are generally more robust than girls; their heads are broader, their ears larger; they have usually a greater quantity of hair; more frequently curled; girls may have their's twisted, plaited, or wound upon their heads, with loose flying locks; their hair commonly longer than that of boys. Girls discover a certain sprightliness and vivacity, which is not equally strong in boys, though ever so wanton and playful. Attention should be paid to the natural disposition of the sexes; a doll, which as a toy well enough becomes a girl, is improper for a boy; as manly exercises, horses, or arms, which are the delight of boys, are not pleasing in the estimation of the softer sex, nor in our estimation of it.

In

In the progress of the countenance to maturity, the features lose much of their roundness of form, and acquire more of the oval; the nose rises, the cheeks retire, the mouth forms, and the disposition of the mind begins to shew itself in the air of the face. Especially, we now perceive a difference of sexes, in the more speedy advance of the female features toward that form which is the ultimum of beauty :

. . . . . By degrees,  
The human blossom blows, and ev'ry day  
Soft as it rolls along, shews some new charm,  
The father's lustre, or the mother's bloom.

When adolescence and youth have arrived at MATURITY, there is no longer any difficulty in discovering the sex; for though some few of either sex might personate the other, yet, as it is the intention of Nature they should be distinct, it exceeds our power to controul that intention; although in some instances we attempt it. I cannot but acknowledge myself of Sir ROGER DE COVERLEY's opinion, who thought 'your Abrahams, your Isaacs, and your Jacobs, had much the advantage of us in appearance, by the extent of their beards.' In my eye there is a wonderful *venerability*, shall I call it? in a silver beard: and though at present this appendage to the masculine countenance is under sentence of excision, the time has been when no man was thought wise without one; and the time may return when it shall be restored to its honours, and politeness and civility be calculated by the dimensions of the beard.

The

The Greeks in the Holy Land relate a story of one of their patron saints to whom the acquisition of this article seemed so desirable, that his anxiety and wishes for it quite preyed on his spirits. They add, that Satan conceiving he had him at advantage, offered to furnish him handsomely on certain conditions ; but this proposal the holy man rejected with scorn and horror, giving at the same time a hearty tug at the stumps of what little he had : finding it lengthen by the attack, he repeated his endeavors with indefatigable perseverance ; and in short, to the great vexation of the father of evil, has now the honor of wearing the longest beard in the calendar : *i. e.* from the chin to the ground. Whether this miracle excites similar wishes among my auditors, I will not determine ; but I observe the LADIES, by their smiles, seem to indicate their satisfaction that it happened, where we leave it—in a *foreign* land.

The vicissitudes to which mortals are subject forbid a permanence of that maturity to which we have traced them ; the parts, indeed, have attained their full growth, health enlivens the countenance, beauty adorns the cheek, the sparkling eye shoots love-inspiring glances, the scarlet lips breathe sweet delight ; but having now no further progress to make, the flower, which has completed its bloom, gradually changes, withers, fades, and dies. By degrees, imperceptible at first, steals on a small alteration in the features, or the lines, of a face ; in advancing, the change becomes more visible, and at length becomes even rapid. The tints at first decline a little, but a certain sensibility of appearance, maintained by maturity

turity of mind, makes ample amends; afterwards, we perceive the sweet simplicity of many rounding parts of the face begin to break into less pleasing forms, with more sudden turns about the muscles; till at last the all-conqueror TIME, triumphs, over what was once manly vigour, or female beauty:

We shall just remark the assimilation of the sexes in advanced years: during infancy they are greatly alike; very distinct at maturity; in old age they return to likeness. The most beautiful woman retains not the softness of her countenance, but, as wrinkles increase, approaches in appearance to a man of the same time of life; as a man, formerly robust and athletic, loses the distinguishing characters of his sex, and, under the pressure of a load of years, deserted by strength and vigour, dwindles into a close resemblance to an old woman.

I offer no further thoughts on the character of the sexes, though much might be said: your own attention, LADIES and GENTLEMEN, will amply supply, and indeed surpass, any remarks of mine on the subject.

I proceed to notice very briefly certain particulars of character, as the effects of those NATURAL INCLINATIONS which are personal to each of us.

As my intent is to assist the young designer in the study of Nature, whose appearances are the object of our present attention, it would be beside my purpose to enter into mysteries of PHYSIOGNOMY, (a science, "puzzled in mazes, and perplexed with errors,") though some great artists have thought it the foundation of this part of their art, and an emi-

nent foreign virtuoso (Mr. Lavater, in his *Essai sur la Physiognomie*), has lately supported it in all its extremes: Yet, perhaps, it may not be altogether useless, to remark, that the animal part of man is apparently governed by the same laws as animals in general; and, that, when the human countenance is similar in its parts to those of certain animals, the man is supposed, with considerable probability, to have similar dispositions. Features of the swine, the ox, the sheep, and the lion, have been found in some faces: SOCRATES is an indubitable instance of the first, and CROMWELL of the last; at the sight of whose portrait a certain Northern Potentate is said to have exclaimed; "I protest he makes me tremble!"

I shall here offer the opinion of a very-observant artist, who has thus expressed himself: "We have daily many instances which confirm the commonly-received opinion, that the face is the index of the mind; and this maxim is so rooted in us, that we cannot help, (if our attention be a little raised) forming some particular conception of the person's mind whose face we are observing, even before we receive information by any other means."

"How often is it said, on the slightest view, that such a one looks like a good-natured man; that he hath an honest, open countenance; or looks like a cunning rogue, a man of sense, or a fool, &c.? And how are our eyes rivetted to the aspects of kings and heroes, murderers and saints? and as we contemplate their deeds, seldom fail making application to their looks. It is reasonable to believe that aspect to be a true and legible representation of the mind,

1

which



which gives every spectator the same idea at first sight, and is afterwards confirmed in fact; for instance, all concur in the same opinion at first sight of a downright idiot.

“ There is little more to be seen by children’s faces, than that they are lively or heavy; and scarcely that, unless they are in motion. Very handsome faces, of almost any age, will hide a foolish or a wicked mind, till they betray themselves by their actions or their words; yet the frequent awkward movements of the muscles of the fool’s face, though ever so handsome, is apt in time to leave such traces up and down it, as will distinguish a defect of mind upon examination: but the bad man, if he be an hypocrite, may so manage his muscles, by teaching them to contradict his heart, that little of his mind can be gathered from his countenance; so that the character of the hypocrite is entirely out of the power of the pencil, without some adjoining circumstances to discover him, as smiling and stabbing at the same time, or the like.

“ It is by the natural and unaffected movements of the muscles, caused by the passions of the mind, that every man’s character would in some measure be written in his face, by that time he arrives at forty years of age, were it not for certain accidents, which often, though not always, prevent it; for the ill-natured man, by frequently frowning and pouting out the muscles of his mouth, doth in time bring those parts to a constant state of the appearance of ill-nature, which might have been prevented by the constant affectation of a smile; and so of the other pas-

sions; though there are some which do not affect the muscles at all (simply of themselves) as love and hope.

“ But, lest I should be thought to lay too great a stress on outward shew, it is acknowledged there are so many different causes which produce the same kind of movements and appearances of the features, and so many thwartings by accidental shapes in the make of faces, that the old adage, *fronti nulla fides*, will ever stand its ground upon the whole; and, for very wise reasons, Nature hath thought fit it should. But, on the other hand, in many particular cases, we receive great information from the expressions of the countenance.”

CHARACTER is most clearly discerned in those parts of the face which chiefly contribute to expression: in expression they appear more powerful and and active, as the occasion is recent and sudden; but, the cause of character being remote and latent, its tokens though gradual and abiding, are not equally obvious till after they have been confirmed by habit.

Before I proceed to offer such observations on the features as have been usually adopted by those who have studied the subject, I beg leave to premise, that it is impossible to say, determinately, that as such and such features compose the countenance of a certain individual, therefore he is—morose—a glutton, &c. because, the inclination of the human mind being not to one passion exclusively (though one may predominate) but compounded of many desires, and containing a variety of dispositions, frequently op-  
posite

posite and contradictory, so the signs of those dispositions oppose and contradict each other.

Scarce any set of features exhibits anger, or hatred, affection, or tranquillity, *alone*; because no person is constantly angry, though often; or always tranquil and easy, how serene soever his life may be in general; but, his sensations being various, at the same time, and at different times, his aspect presents the marks of that variety. In a great measure, from this source, arises that almost infinite diversity of character, which we remark in the human countenance; hence the likeness, or unlikeness, in persons of the same family; whose turn of mind being similar, or different, the family resemblance is varied into features corresponding therewith.

I would say of the following remarks, as of those mathematical rules which we observed *might* be applied to the features of the face; they *may* impart an idea to the student, or direct him in acquiring ideas, but, in my opinion, they must not be too generally applied, or too constantly depended on.

We are told, that a forehead upon which the hair grows very low, especially if accompanied with wrinkles, is usually a sign of a gloomy disposition. Very thick eyebrows, seem to indicate jealousy and dislike. The Eyes very much contribute to character; when large and fierce, they express courage and fury; when soft and moderate, good-nature; but if too small, they mark dissimulation and cunning. The Nose is the seat of anger; and large nostrils may be thought to signify it; the nose, when turned up, betokens sensuality; and when ruddy, is well

well known as the sign of a drunkard. The Mouth discovers whether a person be churlish, or benevolent; if the former, the under-lip has contracted a habit of pouting, and its corners bend downward; if the latter, the corners of the mouth turn rather upward, as approaching to a smile, especially when about to speak. The cheeks, in persons of a complacent temper, are seldom found hollow and sunk in; when plump, they generally represent jollity and mirth.

You know that in some rules of arithmetic it is common to *prove* the truth of the operation, by reversing the method taken to obtain the product; should a similar process be adopted here, perhaps it would not be without its use: take, for instance, jollity and mirth; who would think of representing them by meagre and sunken cheeks? who would express good-nature by a frown? or petulance by a smile?

But natural inclination, though a principle of great activity, is not infrequently so controuled and checked by ACQUIRED HABIT, as to lay dormant (or nearly) in action and demeanor. If a person be choleric, he is nevertheless restrained, by a principle of good-breeding and manners, from indulging his choler: if he be a man of sense and wisdom, his care in this particular will greatly curb his disposition. A person naturally gluttonous, will, if a man of decency, for decency's sake refrain from gross debauchery. Now, in my opinion, this decorum of behaviour, though it cannot erase the lines of the countenance, yet should incline an Artist to soften them;

them; nor represent to posterity as irascible, or as a glutton, him whose deportment is sedate and temperate.

ACQUIRED HABIT, though it cannot erase the lines of a countenance, frequently adds others to them. Severe and long-continued study is apt to occasion a solemnity of aspect (chiefly seen in the brow) which should be carefully distinguished from ill-nature; and indeed all professions produce a certain *something* in the appearance of those who follow them, which is readily discernible: the soldier, the sailor, the butcher, are instances universally admitted; nor is it difficult to discover a taylor at first sight. Exceptions must be allowed, but the principle is just. This idea might be pursued in a great variety of remarks; but we shall not enlarge on it here.

Habit, arising from causes not professional, has many ways of shewing itself, and contributes not a little to character. A person who has constantly affected superior judgment (no matter in what art) acquires a certain positive and dogmatical air, both in his countenance and manners. Habit makes some hold down their heads, others hold them up; some stare from habit; others squint. Observation is the best guide on this subject; the variety is too copious to be regulated by precept.

As much of the habits acquired by persons in general, is the effect of that course of life to which they have been accustomed, I shall here introduce, as another cause of character, that various RANK IN

LIFE,

LIFE, which, as things are circumstanced, makes no small difference between some persons and others.

Mankind were originally equal, except what obedience was due to paternal authority; but, now we see some exalted above others, and expect a kind of dignity and importance from one station, which would surprize us in another. To kings, and princes, to noblemen, and grandees, we look for very different demeanour and address from that of rustics and clowns; and to see in them an air of majesty and elevation, which we suppose distinguishes them from the crowd. It is true; a rustic or a clown may surpass, in natural aspect, a nobleman or a king (and indeed it is our felicity that the Author of our nature, in dispensing his favours, pays no regard to the glittering inventions of human vanity) nor can we limit mental qualities by external appearances, or trace them, universally, in the features of a countenance; yet as Design cannot represent the mind, but through the medium of those features, it is not only pardonable, but commendable, where the liberty can be taken without trespassing on verisimilitude, to exhibit such traits as most impressively denote to the spectator the character intended, be that character what it may.

If a picture represent a commander at the head of his troops, we expect to discover in him a more martial air, and greater gallantry, than in the soldiers, who, though valiant, must yet be supposed less elevated in the apparent dignity of valour than their leader is: if you ask, wherefore? I would wish you to consider a little intimately the causes for this supposed

posed distinction. Courage is a natural quality, which is equally possessible by the soldier as by his general; so far they are upon a par: but is it to be supposed the soldier has had the same advantages of education? has he pursued the same studies, practised the same manners, acquired the same liberal accomplishments as his officer? Here then are sufficient causes, arising from personal circumstances, for distinction of character between two persons whose natural endowments may be equal; and this without enforcing any remarks on the difference occasioned by the habit of authority and of obedience. Or, take as instances the manners of nobility—politeness, ease, affability; these are the result of a more enlarged scheme of thought, and apprehension, than we suppose the leisure, or opportunity, of a rustic permits him to acquire; not that his mental powers may be incapable of equal attainments, but that they have been beyond the reach of his station.

Perhaps the distinction occasioned by station in life is yet more conspicuous in the other sex; the air and appearance of a lady of rank, aided by internal, as well as external, embellishments, is surely different from that of her servant; as that of her servant, from the opportunities she has possessed of noticing her mistress, may be (almost entirely) changed from what she was when a cottager's daughter: and certainly, amidst all its rusticity and plainness, her innocent modesty when a cottager's daughter, was very superior to, as well as very different from, the dissolute appearance of those who have lost that

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prin-

principal ornament of female life. Add to this idea, the effect of a certain consciousness (that abiding companion of guilt) whose presence discriminates an harlot from a woman of virtue, or a thief from a man of probity; and which, though not competent evidence for the verdict of a jury, yet, frequently, determines general spectators to bring in the culprit *guilty*.

The foregoing part of our subject has presented circumstances common to mankind: in every country, in every clime, are these diversities to be found: but, a very considerable source of character is, that peculiarity of features which being distributed to various nations, distinguishes them from each other; on this we proceed to observe, that the DIFFERENT NATIONS which inhabit the globe, have each a *something* in their appearance peculiar to themselves, arising either from climate, or custom, from religious rites, or civil manners, independent of that cast of features proper to each individual, and of whatever rank he may sustain in life.

It is true, that among Europeans, and nations who have considerable intercourse with each other, this variety is not so striking as in people who never mingle with their neighbours; because the former become in time not a little *conformed* to those with whom they have most intimate communication; and natives of either country, who unite and mix with the other, diffuse their distinguishing peculiarities wherever they form connections. So likewise, persons of rank and fortune seldom present the marks  
of



of their nation equally strong with the lower classes of people ; because, by acquaintance with foreigners at home, or residence among them abroad, they acquire much of their manners and deportment ; while the inferior part of mankind not having the same opportunities, but continually conversing among such as resemble themselves, preserve, in its full power, the original and popular character of their country.

National distinctions of features and manners are so obvious, that little need be urged respecting them : it is unnecessary to *prove* that an Englishman does not resemble a Chinese, or a Frenchman a Hottentot : but it would require a very copious dissertation to examine into all the varieties that might be named ; neither is it easy to procure authentic portraits of remote nations, sufficiently correct, from which to form a judgment.

For the information of my younger auditors, I shall solicit indulgence, while I state a few of the characteristic distinctions which prevail among mankind : the subject is probably new to some, and cannot be without its use to any.

Geographers, and others who have studied this matter, distinguish several varieties in the human species.

I. The LAPLANDER, and others who inhabit the northern parts of the globe (where Nature seems to be confined in her operations, “ bound by eternal frost”) whether European or American : these, we are told, have broad flat faces, broken and sunken

noses, the iris yellow-brown, inclined to black, the eye-brows drawn back towards the temples, high cheeks, large mouths, thick lips, and black hair ; their heads so large as to contain full one-fifth of the whole figure ; the major part are about four feet high ; tall persons among them about four and a half : the sexes are scarcely to be distinguished by their appearance.

II. The TARTARS, are a variety, whose faces are large, and wrinkled even in youth ; their noses thick and short, their cheeks high, the lower parts of their faces narrow, their chins long and prominent, their eyebrows very thick, and their figures of answerable dimensions.

III. The CHINESE have small eyes, and large eyelids, small noses, and as it were broken ; seven or eight bristles of a beard on each lip, and scarce any on the chin : the women use every art to make their eyes appear little ; and when, in addition to small eyes, they possess a broken nose, long, broad, and hanging ears, they suppose themselves perfect beauties.

IV. The NEGRO scarce requires description ; his flat nose and thick lips are well known ; as are his woolly kind of hair, and his jet-black complexion.

V. The features and proportions of the HOTTENTOT are yet different from, though in many respects conformable to, those of the Negro.

VI. The natives of NORTH-AMERICA form another class of men, whose complexion varies from that of others ; as

VII. Those

VII. Those of SOUTH-AMERICA vary from those of the North.

All these people (not to notice their smaller differences) are totally distinct from

VIII. The race of EUROPEANS in these temperate latitudes.

It were endless to enumerate the variety of national features in Europe alone, which yet are so strongly marked, that any person, conversant with them, perceives at once the natives of each country by that cast of countenance proper to it. I shall only further observe, that however dispersed among the nations of the earth, the JEWS are a people not related, or allied, to any of them, but continue peculiar and distinct.

Beside national distinctions of feature, the numerous DISORDERS to which mankind are subject, are considerable sources of Character. It is not difficult to distinguish sickness, or indisposition, from health: distempers, whether acute or chronical, generally produce correspondent effects in the countenance. Some persons from their birth are afflicted with disorders, which, by preying on their constitutions, induce melancholy, pain, peevishness; their faces are pale, wan, livid; the airs of their countenances dejected and despondent: more recent sufferings subject others to similar tokens. Some diseases express themselves evidently; such as the jaundice, dropsy, &c. which we pass.

I wish here to remark, that DRESS, though no essential part of the person, is yet an essential part of character: the features of a face cannot be

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changed,

changed, but their appendages may be, and accordingly have been, almost *ad infinitum*. For instance—The absence, or superfluity of the hair of the beard, and that of the head, the different forms into which it is curled, twisted, or plaited, and the innumerable ornaments to which mankind have had, and still have, recourse, for an addition of (supposed) elegance, contribute very much to diversity of character.

It was, certainly, a pleasant as well as curious work, composed by one Dr. BULWER in the last century, which he called “*Anthropo-Metamorphosis*; Man transformed, or the Artificial Changeling;” wherein he shews what a strange variety of shapes and dresses mankind have adopted, in the different ages and nations of the world. Even during our own time, we may remember no small difference in the same person, occasioned by that variety of fashion which has appeared among us. If we extend our thoughts a few generations, we find the hair worn almost plain, and whiskers in vogue; afterwards, enormous bushes of black hair, succeeded by equally enormous bushes of white; not to mention innumerable revolutions in other parts of dress, from long to short, and from short to long; each pleading some kind of elegance, or taste, to recommend it,—each alternately justly exploded.

Not that every *new* mode of dress, or of decoration, is thought elegant at first; but, after the eye has been sufficiently accustomed to it, we commend it. In fact, the force of custom is incre-

incredible; could it else ever have been thought handsome, to wear the toes of the shoes half a yard in length, insomuch that necessity obliged the wearer to tie them to his knees? or unless this potent principle had reconciled the ladies to the enormity of their dress, could our wise ancestors have had occasion to enact a statute restraining the immensity of ruffs?

The various dresses of mankind, perhaps, *might* have their origin in utility, but they are certainly retained by the power of custom. Education has taught the youth to affix ideas of dignity, or of elegance, to certain habits; and willing to share the respect paid to these habits, they adopt them with readiness, if ever they have occasion to wear them. This is, especially, notorious, in relation to habits of office, which, though frequently unnatural, and cumbersome, yet seem to impart a certain importance to the wearer, correspondent to our regard for his station: in which respect they greatly contribute to character.

The ruffs and caps of our forefathers would so effectually *un-characterize* a modern fine gentleman, that his most intimate acquaintance would not know him: nor is less remarkable the effect produced by the redundant full-bottomed wigs of our great law-officers; to which, if the pendent beard were added, when Mr. Serjeant became a Judge, he might justly defy the acutest brother of the coif to discover him. In effect, the features of any man, who has not a very singular cast of countenance, may be so disguised

guised by various forms of dress, as scarcely to appear the same. The uses of this principle on the stage are notorious; and perhaps in real life its influence is much more frequent, and deceptive, than is generally imagined.

I shall only remark further, that as the intention of a portrait is to preserve to posterity the likeness of a person, it appears to me, to be the effect of a vicious taste, when any one is painted, as it were, *in masquerade*. What relation has the character of Minerva sailing through the air, to a modern lady? or that of a Gypsy, or Turkish dresses, or any foreign ornament? Unless the real character of a Lady be what she is displeased with, or ashamed of, why assume one to which she has no relation, and that too in a picture whose merit is resemblance? This disposition is still less pardonable in the other sex, who yet frequently forget how much dress contributes to character. I perfectly coincide with the idea, that in order to express situation and rank in life, something beside mere likeness may be admitted, or even may be necessary; but how the robes of a Roman Consul contribute to the likeness of an Alderman of London, or how the omission of a wig should signify a Poet, I protest is utterly beyond my comprehension. That a gentleman, who has circumnavigated the globe, should introduce some of his curiosities, is highly just; but to whom beside himself would a New-Zealand mantle be proper?

I am not speaking against any becoming deviation from present fashion (I hate *confinement* to temporary

temporary taste) but against those uncharacteristic characters which some have adopted in portraiture, thereby transmitting *unlikenesses*, by means of an art whose study and merit is fidelity.

As a close to this lecture, we shall briefly notice a few of those subjects which are often introduced in painting, and to which the foregoing remarks may, in general, be applicable.

It has been debated among divines, whether it were lawful to exhibit a figure of the DEITY: as divines they might debate on its *lawfulness*; among artists, the matter had been quickly settled, by an universal acquiescence in its utter *impossibility*. What traits shall characterize the greatest, the best of beings, the source of being, the I AM? When colours are discovered able to represent that light in which is no darkness at all; then we may hope to express the character of Him who is supreme, and infinite: From such a character the utmost exertions of art must ever preserve an infinite distance. In my opinion, the church of ROME, in permitting such pictures, does equal dishonour to the subject, and injury to art: PERFECTION!—what human powers are competent to represent perfection?

But in the person of JESUS CHRIST the restraint is taken off, and the human nature of Christ is equally with others a subject for the pencil; not that there is the least reason to suppose his portrait ever was taken, or that St. LUKE is the author of those attributed to him, which are universally painted in so wretched a style, as to make us artists not a little ashamed for our patron saint.

In the character which the greatest painters have chosen to represent Christ, there appears a very general resemblance of features ; because, the parts which composed his moral character being permanent, his picturesque character (so to term it) contains such traits as correspond with it. Meekness, benevolence, compassion, mingled with dignity (sometimes with fervor, never with anger or pride); forbid the marks of irregular passions, which, alas ! are too universal among mankind. To represent him at any period during his life, it should be remembered, that he was “ a man of sorrows, and acquainted with grief ;” but after his resurrection, as his sorrows and grief are past, his countenance must exhibit complacency, majesty, and dignity.

The APOSTLES should be drawn in a style suitable to their apostolic office, and not to their previous professions : PETER, as an apostle, should have more dignity united to his warmth, than is due to him as a fisherman.

As the stations of PETER and JOHN are very conspicuous in Evangelical History, they are naturally introduced into most compositions representing Gospel events ; and artists have generally agreed in the character proper to each : but, to retain, as some have done, the youthful appearance of JOHN, when the story related happened in his old age, is absurd ; no excuse can justify so flagrant a violation of picturesque propriety.

JUDAS ISCARIOT requires very distinct features from any of the other Apostles ; for, though it is evident the disciples rather suspected themselves than him



him (so fairly did he preserve appearances), yet, unless the artist be permitted to employ some signs of his baseness, he cannot readily be distinguished as the traitor and the thief.

We have authority to suppose St. PAUL was mean and diminutive in person, and troubled with a disorder very probably nervous, or paralytic. Under these embarrassments, what traits shall express the dignity of sentiment, the persuasive energy, the eloquent pathos of that inspired apostle?

To advert now to another part of our subject,—PROFANE HISTORY affords innumerable instances of diversity of character. The effeminate SARDANAPALUS, the heroic ALEXANDER, the sublime PLATO, must not resemble each other in character, independent of likeness to their portraits: CÆSAR must be distinct from NERO, and TRAJAN from CALIGULA.

POETRY presents an inexhaustible fund of subjects for the exertions of Design: and as art enjoys the greatest liberty when engaged upon them, because creatures of fancy, so it is expected that a fertile imagination and a skilful hand should embody, as it were, the ideas of poetry, and present to the eye the similitudes of deities or heroes, of nymphs or sylvas, with freedom and vigour: but, if imagination should run riot, and attempt to express these creatures of ardent conception, without accurate attention to character, what heterogeneous mixtures would it produce! “*Confusion worse confounded*” would be its proper motto.

It is no new observation, that the genius necessary to poetry and to painting is greatly similar, of which

this article is a striking instance : for, unless both poet and painter carefully maintain in their works a regular and obvious discrimination of character, the beauty and excellence of their performances vanish. This has been accomplished by our sublime poet MILTON with great felicity ; the characters in his *Paradise Lost* are distinguished with the utmost skill and success. Whoever enters into the spirit of MILTON's portraits, will not only be highly entertained, but greatly improved ; their variety and expression is noble and sublime. To notice the instances in which SHAKSPERE furnishes strongly-marked character, would prolong this lecture beyond its proper limits ; especially as EXPRESSION will in some degree revive the principles of character.

From these remarks, it appears, that one mean whereby to attain a competent discernment of picturesque character is, a familiar acquaintance with the works of our best authors ; whoever with attention to this hint reads the *SPECTATORS*, which contain accounts of SIR ROGER DE COVERLEY, will quickly perceive the diversity of features necessary to distinguish him from WILL. HONEYCOMB, or Sir ANDREW FREEPORT.

What a wide extent has this subject ! we have travelled in one lecture almost over the universe ; may I flatter myself our entertainment has compensated the fatigue of the journey ? at least, being happily arrived thus far, let us review the course we have taken.

We have traced mankind from the cradle to the grave : Infancy, Youth, Maturity, Age : How quickly

quickly repeated ! how soon determined ! notwithstanding their different rank, situation, and fortune. The various inclinations to which we are subject, the habits we acquire, the national distinctions by which we are diversified, and the disorders incident to our nature, have been noticed : and likewise some characters in particular, as instances of what this subject is capable. Let us now, if you please, conclude, by reflecting how fickle, how frail, are many accidental advantages, which elate the sons and daughters of Adam ! “ Favour is deceitful, and beauty is vain ;” what is thought almost divine in one country, is disregarded in another ; whereas VIRTUE and WISDOM, excellencies attainable by us all, not confined to station or climate, are highly beloved and valued wherever they are cultivated.

## MEASURES OF THE FACES

OF

## APOLLO AND VENUS,

COMPARED.

FROM THE ANTIQUE.

					Apollo.	Venus.
Eye in front	-	-	-	-	5 min. $\frac{1}{2}$	5 m.
Eye in profile	-	-	-	-	2 m.	2 m.
Eye-lid	-	-	-	-	1 m.	m. $\frac{1}{2}$
From the eye-lid to the eye-brow	-	-	-	-	2 m. $\frac{1}{4}$	2 m. $\frac{1}{2}$
Projection of the eye-brow	-	-	-	-	1 m.	m. $\frac{3}{4}$
Width of the nostrils	-	-	-	-	7 m. $\frac{2}{3}$	6 m. $\frac{1}{2}$
Apparent depth of the nostrils	-	-	-	-	1 m. $\frac{1}{2}$	m. $\frac{3}{4}$
Projection of the nose	-	-	-	-	7 m.	6 m. $\frac{1}{3}$
Width at nostrils seen underneath	-	-	-	-	5 m.	4 m. $\frac{1}{4}$
Width between the nostrils	-	-	-	-	2 m. $\frac{3}{4}$	2 m.
Width of the nose in profile	-	-	-	-	6 m. $\frac{1}{2}$	6 m.
Width of the nostril	-	-	-	-	2 m. $\frac{2}{3}$	2 m. $\frac{2}{3}$
Width of the mouth in profile	-	-	-	-	4 m. $\frac{1}{2}$	3 m. $\frac{2}{3}$
From the top of the under lip to the commence- ment of the chin	-	-	-	-	5 m.	3 m.
Width of the mouth in front	-	-	-	-	9 m.	7 m. $\frac{1}{4}$
Depth of the chin	-	-	-	-	5 m. $\frac{2}{3}$	6 m.

These figures being justly esteemed models of male and female beauty, the variation of their proportions deserves to be accurately noticed. In the Apollo, the most elegant features are united with the greatest dignity of character and expression.

LIST OF PLATES  
 BELONGING TO  
 LECTURE VI.

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PLATES XXXV. XXXVI. XXXVII. XXXVIII.

*A comparison similar to the foregoing, of the proportion of their parts, may be made between these CHARACTERS of which we have given outlines, measured from the antique: as appears by the following statement.*

Antinous.		Apollo.	Fragment.	Hercules.
Proportion of the eyes	5 m.	6 m.	5 $\frac{1}{2}$	—————
Across the centre				
of the face	2 p. 2 m.	2 p. 2. m.	—————	—————
Across the neck	1 p. 10 m.	2 p.	1 p. 8 m.	1 p. 11 m.
Neck in profile	1 p. 10 m.	—————	1 p. 9 m.	2 p. 5 m.
				& 3 p.

It appears, from hence, that the face of HERCULES is by no means larger than those of the other subjects, but his neck is of great dimensions, which gives him a remarkable appearance of strength. The student will observe, for himself, the difference in other measures.

These four plates are instances selected from the Antique Statues of characters contrasted by their different proportions, as they have been measured with no mean skill by the famous engraver M. Audran. The measures marked upon them enable the student to distinguish the relative proportions of each feature: these should be drawn on a larger scale, and the proportion of their measures accurately verified.

PLATES

PLATES XXXIX. XL. XLI. XLII.  
CHILDHOOD, OUTLINE and FINISHED.

PLATES XLIII. XLIV. CHILDHOOD.

PLATE XLV. YOUTH.

PLATE XLVI. MATURITY.

PLATE XLVII. MANHOOD.

PLATE XLVIII. AGE, WOMAN'S HEAD.

PLATE XLIX. AGE, MAN'S HEAD.

PLATE L. OLD AGE.

PLATES LI. LII. BEARDED HEADS, LARGE.

PLATE LIII. TURK'S HEAD.

From a Drawing by the late Mr. MORTIMER.

PLATE LIV. SOLDIERS.

From a Drawing by the late Mr. MORTIMER.

PLATE LV. THE TIPSY COBLER ASLEEP.

From a Sketch in Oil by WORLIDGE.

PLATE LVI. ANGEL'S HEAD.

From a Drawing by Mr. SAM. SHELLEY.

PLATES

## PLATES LVII. LVIII. LIX. LX. LXI. LXII.

## PHYSIOGNOMY.

These plates are given to shew *EXCESS* in character, and it appears by them how nearly the human countenance may resemble the features of brutes; and also how much the various modes of wearing the hair, beard, &c. disguise the face. In A and B, we see the surly sharpness of the wolf; and however (to render it more sensible) this head may seem removed from nature, yet those who have visited wild and uncivilized parts, will readily admit the resemblance. CC shews a variety allied to the goat, to which likeness the beard, &c. greatly contribute. DD shews the similarity to the ox, to whose plodding aspect we are no strangers in England.

Those who have studied this subject, have been very fertile in finding many additional relations, as well to birds as beasts; and if we may believe them, the qualities of the mind are not infrequently coincident with such indications, although good sense, a happy education, virtuous morals, or other causes, may counteract, in behaviour, such natural propensities.

It is evident, that, in these *excesses* of character, BEAUTY is lost; and as that ought to be our principal study in treating the human countenance, we should *generalize* our ideas and principles as much as may be, lest too strongly-marked personal peculiarities should appear offensive; and even, perhaps, allied to *brutality*.

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## OF NATIONAL CHARACTER.

There is no possibility of measuring any angles, or angular figures, without having fixed points, and lines, from whence to determine their obliquity. Therefore, in measuring those lines which may be described, or furnished, by the features of the human countenance, we establish—*first*, as an *horizontal* standard, a line drawn from the nose to the ear: or more precisely, from the opening of the nostril, as the commencement of the passage for the sense of smelling, to the opening of the ear, as the commencement of the passage for the sense of hearing. This line continued passes through the places of the nose, the cheeks, the ear, and the hinder part of the head; and is the basis for subsequent operations: and to which other parallel lines may be drawn as convenient.

All *perpendicular* lines must be at right angles (*i. e.*  $90^{\circ}$ ) from all *horizontal* lines. Now it seems most convenient to establish one of these perpendicular lines at the place of the ear; as being generally about the center of the head, seen in profile. Another at the very profile of the countenance. To these lines others parallel, may be added at discretion.

In profiles, that line which describes or represents the situation of the parts of the face, is called the **FACIAL LINE**: and is usually drawn from the lips through the contour of the forehead, upwards; and from the lips to the extremity of the chin, downwards.

PLATES



## PLATES LXIII. LXIV. LXV. LXVI.

THE FIRST SET, OF NATIONAL COUNTENANCES,  
*containing FIVE PROFILES.*

N. B. *These may be placed as usual: or they may be so placed as to exhibit each set at one view, by folding opposite to each other.*

(1) The profile of a *Cercopithecus*, or tailed monkey: an African species.

(2) The profile of a NEGRO: about eleven years of age.

(3) The profile of a CALMUC: a tribe of Tartars.

(4) The profile of a EUROPEAN: such as generally occur on the continent.

(5) The profile of a head, advancing toward the principles thought to be adopted by the ancients: such as does not occur in nature; but must be referred to ideal beauty.

Each of these furnishes appropriate observations.

The forehead of the MONKEY is flat and level: and just swells perceptibly a little above the brows. A *facial* line drawn from the forehead to the most projecting part of the countenance (the upper lip) (*i. e.* from m to g) forms with the horizontal line drawn from the nose to the ear, an angle of 42 degrees.

The auditory canal appears to be set very *backward* in the head, *i. e.* almost eight parts in ten of its whole length.

In the head of the young NEGRO, the *facial* line drawn from the forehead to the lips (*i. e.* from m to g) forms an angle of 66 degrees with the horizontal line drawn through the nose and ear. The auditory canal is situated about the middle of that line.

The *facial* line of the CALMUC (m g) forms with the horizontal line (h l) an angle of 66 degrees.

The auditory canal is further back than in the negro; the proportion of that part of the horizontal line from h to k, being to that from k to l, as 11 to 8.

In the head of a EUROPEAN, the *facial* line drawn from the forehead to the lips, forms an angle of 80 degrees with the horizontal line drawn through the nose and ear. The auditory canal is about half way of the horizontal line.

The IDEAL HEAD supposes the *facial* lines to be altogether perpendicular, (as a d) whereby the angle is increased to 90 degrees: and the upper parts of the head are brought considerably *forward*; they are at the same *raised*, so that the back of the head (*behind* and *below* the ear) will appear to lose of its contents; while the parts *before* the ear, and *above* the eye, will appear to gain.

This principle, of elevating the *facial* line, has been carried by the ancients so far as to the 100th degree. So that, in fact, the upper parts of the head have *projected* considerably over the perpendicular line, and this is the *maximum* of ideal beauty, beyond which commences deformity. Such is the opinion of Professor CAMPER; and I think there is something in it, but, in my opinion, not all that he ima-

imagined. The grace of the antique heads, is owing, I presume, to wider principles (*i. e.*) of attitude, and expression. A judicious selection of beauties from nature, thereby composing a single beauty, extremely beautiful, is, I think, the very summit of art: and only in that sense am I willing to advise Artists to surpass nature. The simple idea of where the ancient statues were designed to be placed, and from whence they were intended to be viewed; accounts, in my opinion, for many peculiarities in them, which, without the same justificatory reasons, are absolute blemishes. There is much important observation in the professor's remark, "The ancients, by inclining their heads forwards (especially in their statues) have greatly contributed to render them grand and majestic;" he might have added gracious and graceful; from which combination arises much of that *superiority* for which they are justly admired.

In proportion as the *facial* line is elevated, the lines which describe certain other parts of the face are moved: that line which describes the course of the lower jaw, as the parts of the head are elevated and thrown forward, becomes shorter; because it continually recedes towards the ear.

The EYES, which in the *Cercopithecus* project beyond the orbicular limits of the eye, and in the *Negro*, and *Calmuc*, are almost even with them, in the *European* recede, or sink in; and in the antique recede still more, which it is very material to observe: as by their recession, the eye-brows appear to advance, or become prominent: whereby they cast a strong shadow on the parts beneath them.

The

The line which passes along the ear, dividing it vertically, is always somewhat oblique in nature (as appears in the line t s, in the plate of the old head No. LXXV.) and never upright. The ancients almost (if not quite) always contrived to conceal this line, and most of the upper parts of the ear : in many of their figures it would have been upright had they shewn it : but this defect is hidden ; apparently, with great care.

A principal and governing feature in the face, is, the *prominence* of the upper jaw (described by the triangle, m g s ; the forehead, the lips, and the chin,) in the *Negro*, and *Calmuc*, in whom it appears very considerable ; whereas, in the *European*, it has almost disappeared ; or, at least, is become insensible : as it is also in the ideal head.

The under-jaw projects as much as the upper-jaw, in *Negroes*, &c. but not so in the antique. From h to g is further in the *Calmuc*, than in the *Negro*, and in the *Negro* further than in the *European* : in consequence, the upper lip, which occupies great part of this space, is thicker and longer in the *Calmuc*, &c. than in the *European*, having more room so to be, as well as being so required in order to cover the upper-teeth, which, in these subjects, project considerably.

When the chin, &c. projects, the neck seems to be proportionally shorter : the heads of the *Calmuc* tribes in general fall rather forward ; those of *Negroes* rather backward, that of the *European* is balanced more accurately.

# TABLE

## OF THE

### PROPORTIONS

OF

DIFFERENT CHARACTERS OF HEADS SEEN IN PROFILE.

	Height. a. d.	Width. a. b.	Dis- tance from the Eye to the Summit of the Head. a. m.	Width from the Nose to the Ear. h. k.	Nose.	Upp. Lip.	Chin.	Neck	Ear.
Calmuc	4	$4\frac{5}{8}$	$1\frac{7}{8}$	$2\frac{1}{2}$	1	$\frac{5}{8}$	$\frac{9}{10}$		$1\frac{1}{8}$
Negro	4	$4\frac{6}{8}$	$1\frac{7}{8}$	$2\frac{1}{4}$	$\frac{6}{8}$	$\frac{5}{8}$	$\frac{7}{8}$		1
European	4	$3\frac{6}{8}$	$1\frac{6}{8}$	$2\frac{3}{8}$	$1\frac{1}{8}$	$\frac{5}{8}$	1	$1\frac{1}{2}$	$1\frac{1}{8}$
Antique	4	$3\frac{4}{8}$	2	2	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{4}$	1
New-born Infant	4	$4\frac{1}{6}$	$2\frac{1}{2}$	$2\frac{1}{4}$	$\frac{5}{8}$	$\frac{5}{8}$	$\frac{1}{2}$		1
One Year old	4	$4\frac{6}{8}$	$2\frac{1}{8}$	$2\frac{1}{4}$	$\frac{7}{8}$	$\frac{1}{3}$	$\frac{5}{8}$		1
Old Age	4	$4\frac{1}{2}$	$1\frac{7}{8}$	3	$1\frac{1}{8}$	$\frac{1}{2}$	$\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{1}{8}$
Apollo	4		2	$2\frac{1}{4}$	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{2}$	
De Wit	4	$3\frac{1}{2}$	2	$2\frac{1}{4}$	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{2}$	$1\frac{1}{8}$

PLATES

## PLATES LXVII. LXVIII. LXIX. LXX.

SECOND SET of NATIONAL COUNTENANCES, *containing* FRONT VIEWS of the same FACES.

The first is a front view of an *Oran Otan* (not the *Monkey* seen before in profile) which is considered by some as the nearest approach to the human form, if not to humanity: but if this be the nearest, certainly it is sufficiently distant.

In new-born INFANTS, the eyes are very large in proportion to their orbits; they are pretty distant from each other, but not the complete distance of an eye: the nose and mouth are small.

In the CHILD of one year old, the eyes yet seem large; the lower part of the face longer than the former; the forehead higher. The height of the head to its width is as 20 to 12.

As the heads of children vary greatly, not only from each other, but also each from itself in its advances toward maturity; there is scarcely any possibility of determining their proportions. This figure exhibits those to which the best artists have usually conformed.

A. B. is equal to 11.

A. G. divided into two parts at D. gives the width Z, D, F.

The head is the width of four eyes.

The orbits of the eyes should not be made too large.

The

The NEGRO : his head in height (h, i,) is in proportion to its breadth (o, p,) as 27 to 20 : its breadth at m, n, is as 11. The under-jaw u, v, is as 12.

The whole countenance therefore diminishes greatly from level with the eye-brows (o, p,) toward the bottom ; the chin being pretty oval ; the nose and its nostrils wide, but not excessive : the eyes are less distant from each other than the width of the nose : the orbits of the eyes of this *Negro* were very large ; the proportions of this feature are extremely variable. The mouth is two-thirds the width of that part of the face where it is placed. The ears are small, and somewhat distant from the head, as is common among this race of people.

The head of the CALMUC, is in height (h i) to its breadth (o p) as 32 to 20 : at m, n, it is to o, p, as 24 to 20 : the widest part of this face, therefore, is at the cheek-bones ; and it decreases both towards its top, and towards its bottom : its whole figure somewhat approaching the lozenge form. The nose is not very large ; but the nostrils are pretty open.

The orbits of the eyes approach each other closely : much nearer than in the *Negro*. The eyes are small.

The ears are hid from sight by the great width of the cheeks.

The head of the EUROPEAN, is in height (h, i,) to its breadth (o, p,) as 29 to 23.

The oval formed by this head is consequently much shorter than that of the *Negro*. The eyes are further distant from each other. The ears are much *closer* to the head than those of the *Negro*. The mouth is much smaller, and the lips much thinner.

## PLATES LXXI. LXII. LXXIII. LXXIV.

*The Progress of the Countenance from INFANCY  
to AGE.*

In the skull of the newly-born INFANT, (plate LXXI.) the cranium may be regarded as a complete oval, to the front of which the jaws are attached at bottom : this form is not so constant but that it sometimes varies, but not greatly.

The forehead and the chin are on the same vertical line (a, d.)

The orbit of the eye is equal to about one-fifth part of the line a, d, which is the proportion of a full grown face : the upper-jaw is but shallow, because the infant has no teeth.

The under-jaw is formed pretty much on the same principle ; and for the same reason.

The little distance there is from the upper-jaw, and from the bone of the nose, to the cheek, renders the profile faces of children of equal projection.

New-born children have no frontal sinus, (or hollow in the bone of the forehead, above the nose, and the orbit of the eye) but the forehead preserves a uniform continuity of figure.

The nose is small ; and nearly one-fifth part of the line a, d.

The head is deeper from front to back than it is high from chin to forehead : not much in this subject, but in some children the difference is considerable.

The center of motion in the neck, is not under the middle of the head, but is placed somewhat forward, which is the reason why the heads of children so



readily fall forward, and so often decline on their breasts.

The external organ of hearing grows remarkably in children : as also the mastoidal apophyse.

The SECOND figure (plate LXXII.) represents the head of a CHILD about a twelvemonth old, in which appear several alterations : for, now the depth of the head from front to back is increased ; so that the line a, b, is much longer than the line a, d.

The orbit of the eye is not much changed.

The forehead is somewhat raised, and advances before the line a, d. as also do both jaws : in fact, in order to contain the teeth, which now begin to occupy more or less space, these parts are in size double what they were : the increase of the lower parts of the face is general, and evident.

The upper-jaw projects (but not much) more before the line a, d.

The third figure, (plate LXXIII.) is the representation of a HEAD AT MATURE AGE ; which compared with the foregoing, shews sundry variations.

The nose in growing acquires a rising in the middle ; which in some persons becomes *aquiline* : neither Negroes, nor Asiatics, have this rising in any sensible degree : neither have the antique statues.

The anterior part of the nose, from the tip of the nose to the cheek, is longer in Europeans than in other continental races.

The natural position of the teeth, in general, projects the mouth a little.

The chin seems somewhat to recede.

This being the same head as No. 4, in the first series, several remarks have been already made on it.

The Fourth Subject, (plate LXXIV.) is a Head of  
OLD AGE.

*This is a Woman's Head; but the same principles  
of variation apply to both Sexes.*

The first thing remarkable in this head is, the difference produced by the loss of teeth: now in old age, not only are the teeth lost, but also the gums, and *alveoli*, wherein their roots were inserted: by this cause the inferior jaw is diminished in height; and the mouth becomes so shallow, that often it can hardly contain the tongue. As the tongue, by this shallowness of the jaw, is pressed, with the *os hyoides*, toward the roof of the mouth, it is not held so closely as before with its root, but is apt to fall forward whenever aged persons incline their heads. By this aptitude the tongue appears longer than formerly.

The nose, whose prop, the jaw, is now impaired by loss of teeth, inclines toward the mouth, over which it almost seems to hang.

The forehead, above the nose, projects more than heretofore, because the *frontal sinus* is larger: hence also, the hollow at the junction of the nose and forehead, becomes more apparent.

The whole upper-jaw becomes hollower; and the front which formerly projected now recedes; whereby the whole upper-lip seems fallen into the mouth; and the nose seems larger, not only than it was, but also than it really is.

The lower jaw is now, by the loss of its teeth, so much in the power of its muscles, which no longer find the resistance they formerly did, that it is drawn  
up

up by them : hence the gums press each other in the mouth ; and by consequence the point, d, advances before the line a, d, to g. From these causes, the distance from the nose to the chin, becomes one-sixth part of the head shorter than before ; whereby the nose and the chin almost seem to meet.

As the chin (in front) is drawn upward, the angles of the mouth (behind) decline ; and the little muscles of the skin of the neck tighten like cords, and become very observable. The wrinkles of the skin constantly cross the fibres of the muscles ; consequently they are horizontal on the forehead : while around the eyes they form the spur, or crow's foot : their direction on the neck is horizontal ; on the under-jaw almost perpendicular p.

These alterations are not wholly seated in the skin, or muscular parts of the face ; the very bones themselves undergo no trifling alterations : and indeed they are the true origin of this decrepitude.

To render more sensible the progress of *character* in the countenance, as resulting from the changes incident to age, we have repeated this figure, and superadded to it, the lines of the countenance at maturity, from plate LXXIII. By placing the finger so as to hide first one set of lines, and then the other, the variations of each will become more evident : and, at pleasure, these lines will represent either maturity, or old age.

## PLATE LXXV.

As the first approach in appearance toward old age, we begin by enlarging the (*frontal sinus*, or) cavity above the nose : thereby forming a considerable protuberance, in that part. Then, by taking away the teeth of the upper-jaw ; we move the point of resistance to the under-jaw, from the teeth to the gums, and to the bone of the jaw itself ; the same deprivation being suffered by the under-jaw, the mouth becomes elevated (at the same time falling back) from D. E, to d, c. Next we shall draw the facial line from N, though the frontal prominence g, to O, and P, then placing one foot of the compasses on A, the articulating apophysis of the under-jaw (at the ear) we trace with the opening A, C. (the former chin) the facial line C, c, till it cuts the facial line in O, (which now becomes the place of the chin) then drawing also from A, the line B, b ; we finish the chin ; and unite the under-lip with the upper at d, e : drawing also the ear M, toward m ; and now the face of mature age, assumes the aspect of old age.

It deserves notice, that the skin of the ears in old age becomes more ample ; and this part of the head lengthens.

This experiment may be repeated in a directly contrary manner : *i. e.* with design to change the head of old age, into that of mature life and vigour. In which case we must decrease the frontal sinus G, g, h ; and pare off the projection to render it flatter : we must also make room for the teeth, and their appendages : which very considerable addition will drive down the mouth from d e, to D E, and will also at the same time project it, and, by keeping the lower-jaw in its place, will move the point of the chin from c, to C ; thereby, more or less moving each of the parts which accompany it, throughout the whole of its course, from thence (C) to L, to B, and to M, its junction with the lower part of the ear.

PLATE

## PLATE LXXVI.

As this mode of shewing the variations of the countenance has both study and amusement in it, we give also, on the same principles, the representation of those changes in the forms of the countenance which are related to national distinctions of feature: repeating the remark, that by laying the finger over either system of lines, we inspect the others at pleasure. And to the same principles all the varieties of national feature may be reduced.

In this plate we trace TWO SETS of lines, whereby it appears, that, preserving the station of the ear, and of the eye, by merely prolonging the jaws, we produce most of the variations of Character. By drawing the *facial* line at 85 degrees, we have the *European* countenance: to vary this into the *Negro*, draw the *facial* line at 70 degrees: immediately the upper-jaw conceals part of the projection of the nose, or (rather perhaps of the nostrils) the mouth advances from a, C, to E, B; and the chin from O to H; even if the other parts I, M, L, &c. be supposed stationary.

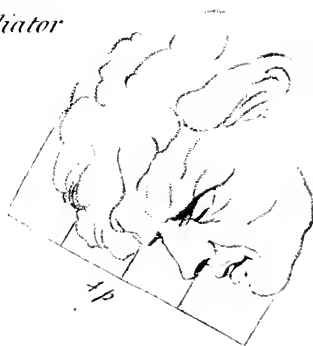
## LECTURE



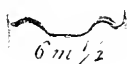


# CHARACTER

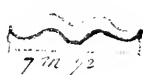
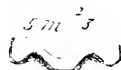
*Dying Gladiator*



*Fragment*



*Antinous*



1 p 10 m  
1 p 1 p



*Egyptian Tern*



*Grecian Shepherdess*



# CHARACTER

Plate 36, page 151



*Venus of Medici*

## Fragment



*Venus*

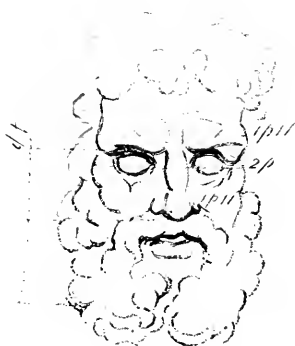


*Antinous*





## CHARACTER



*Hercules*



*Antinous*

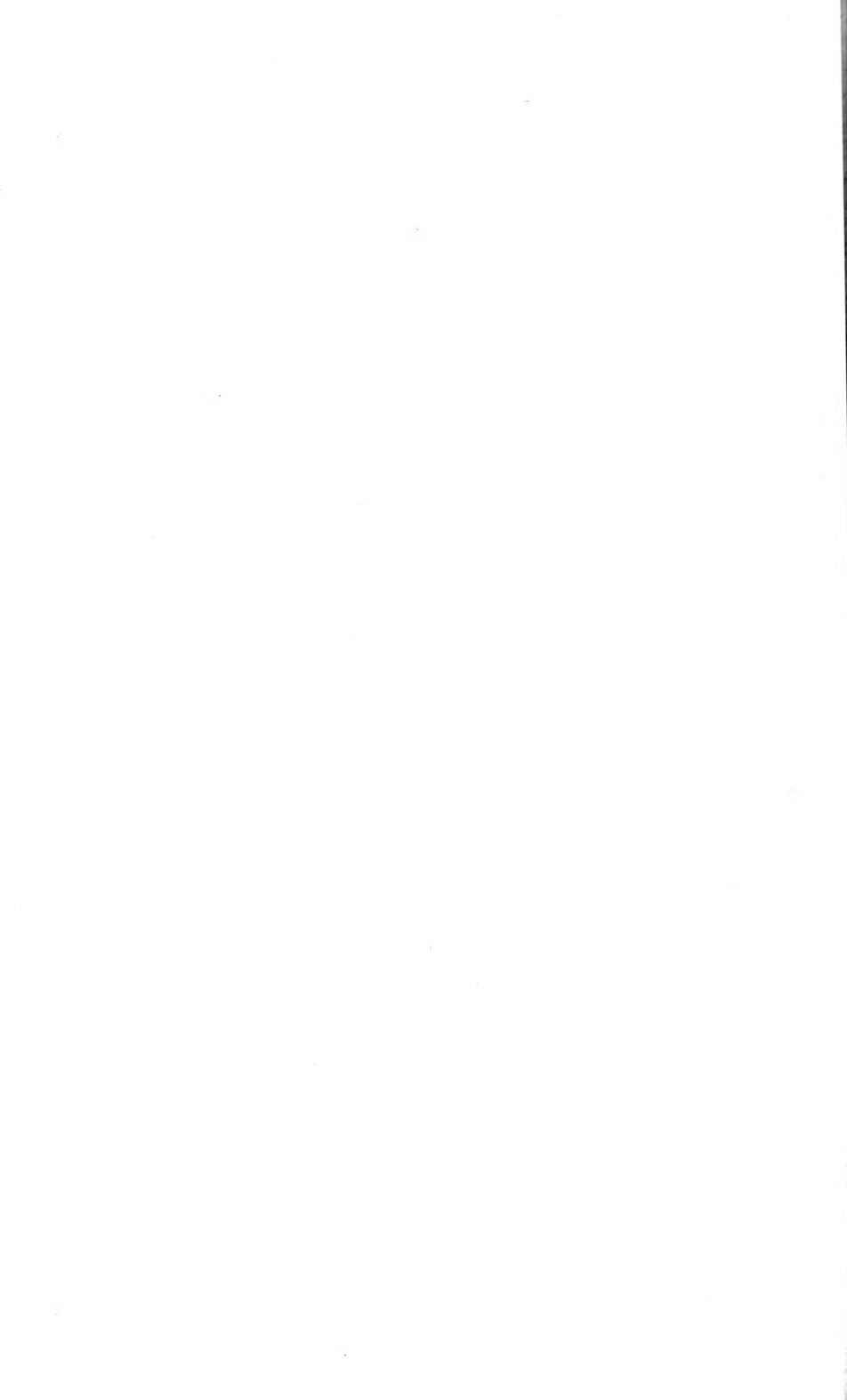
# CHARACTER



*Fragment*



*Pythian Apollo*





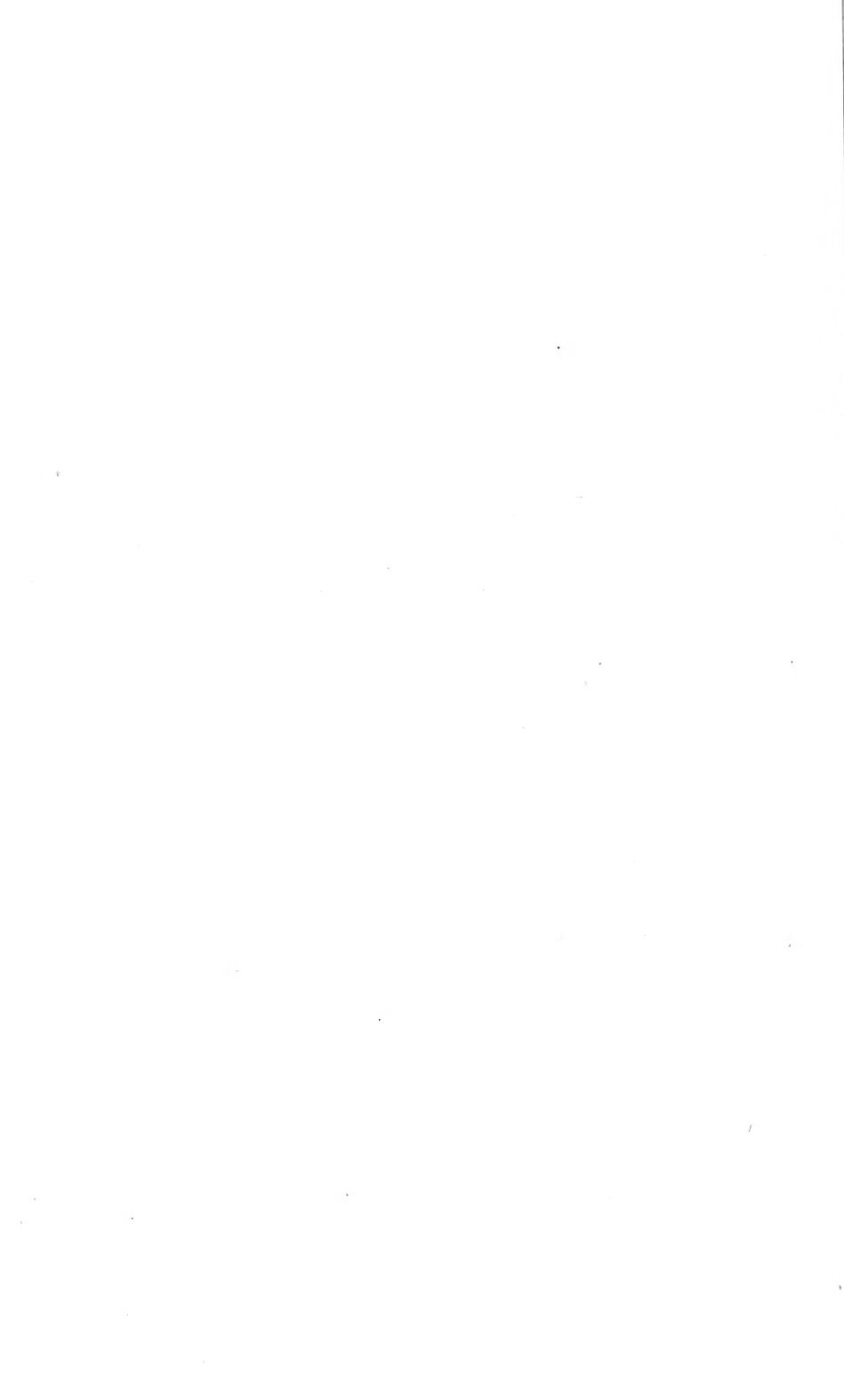


CHARACTER.





CHARACTER.







CHARACTER.

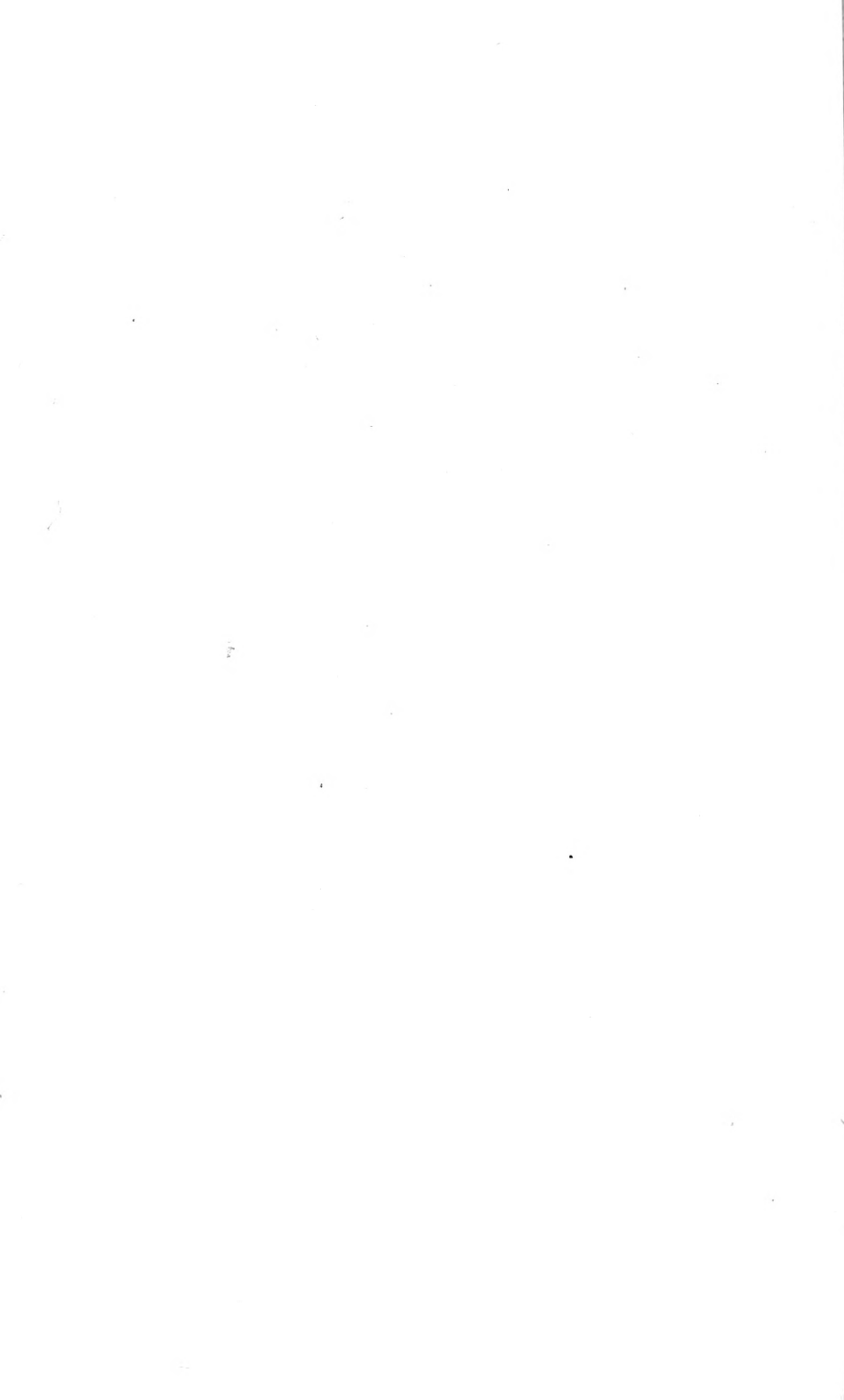


CHARACTER.





CHILDHOOD.





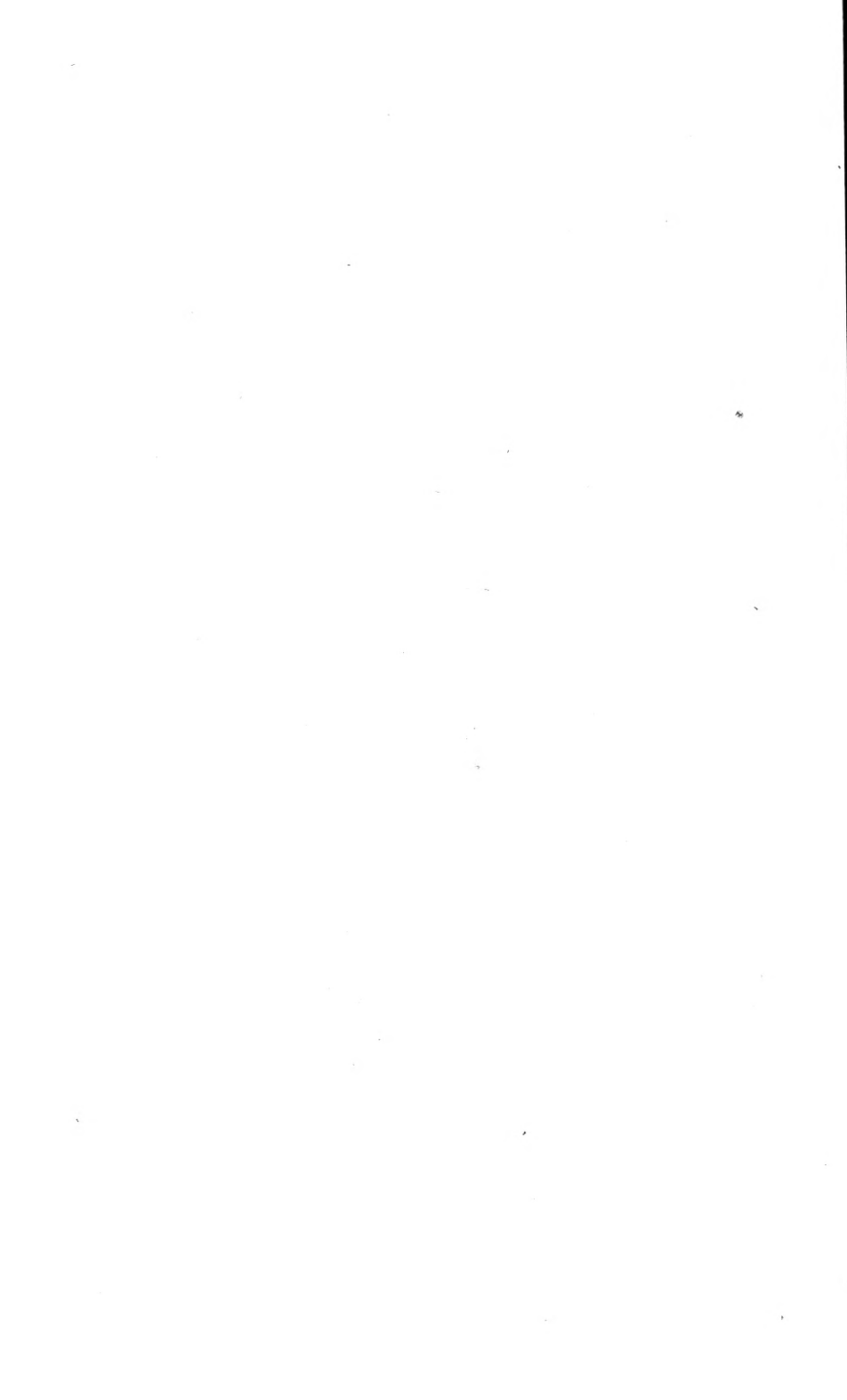


**CHILDHOOD.**





MATURITY.





MANHOOD.





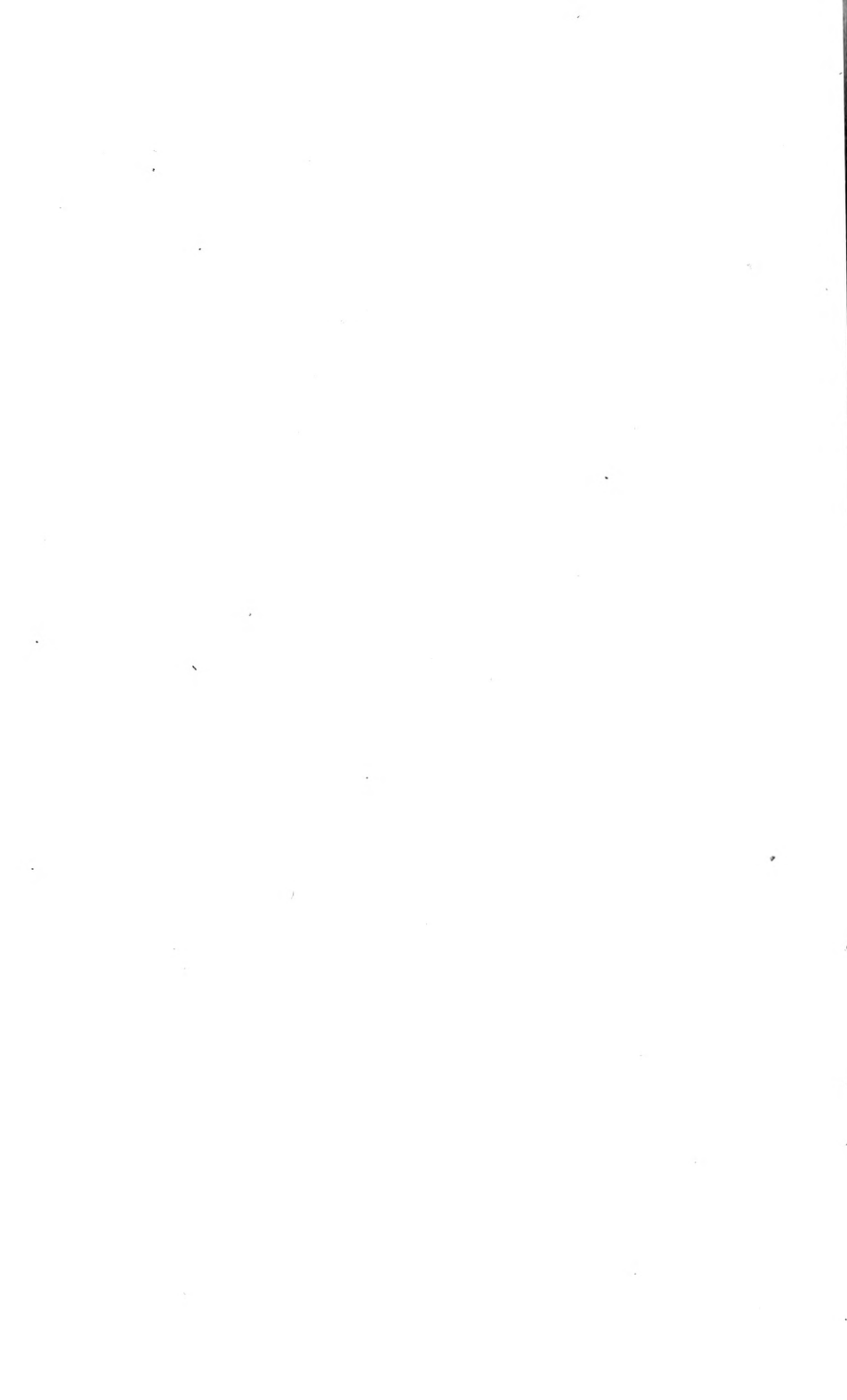
AGE.





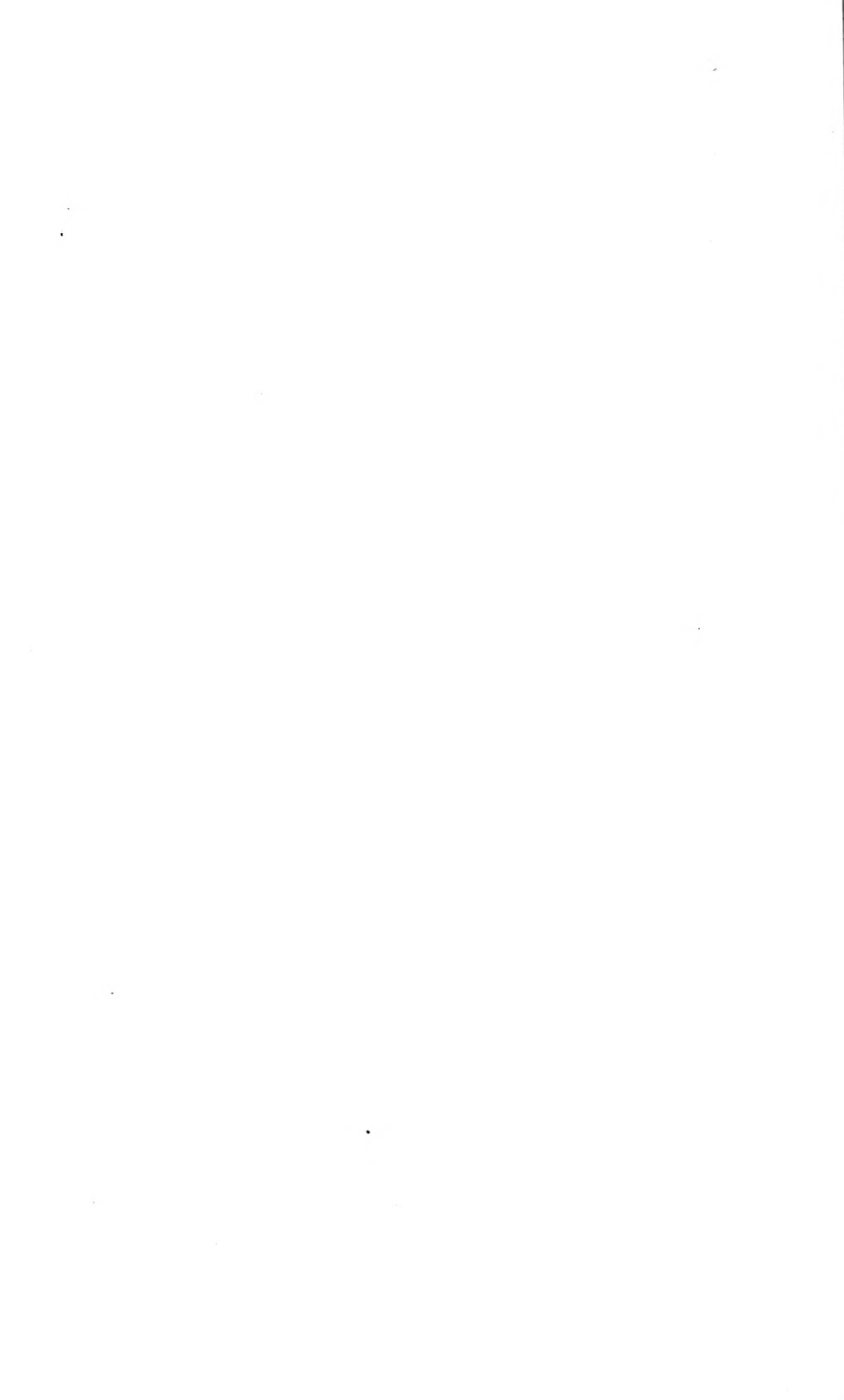


AGE

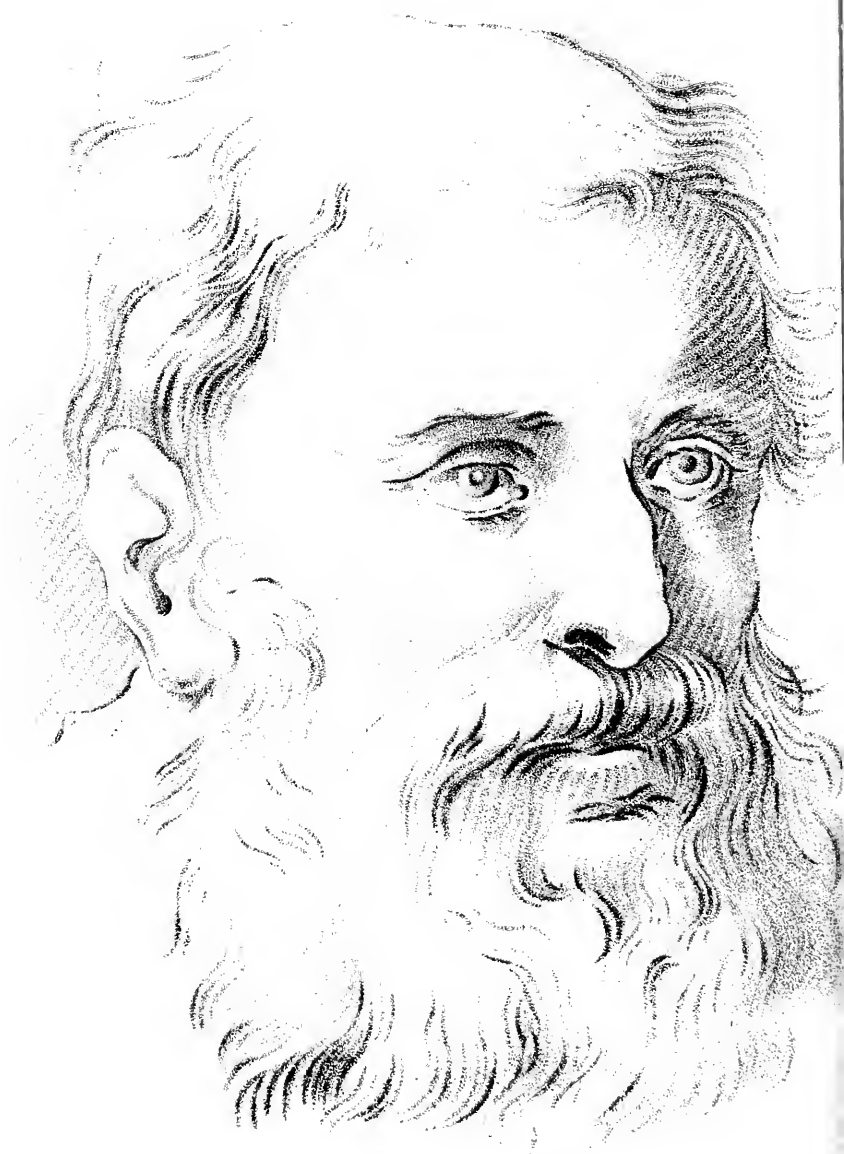




OLD AGE.



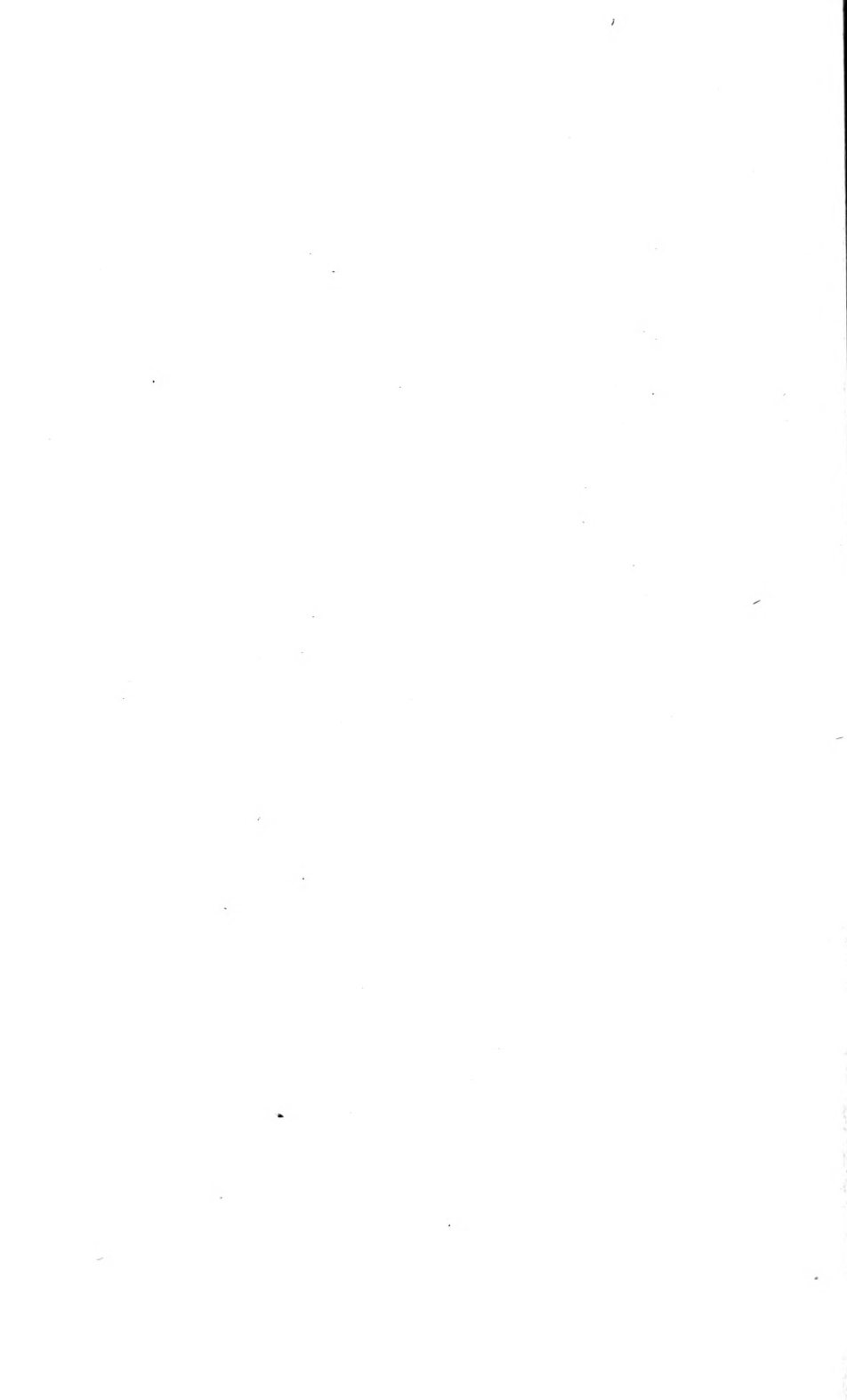




CHARACTER.



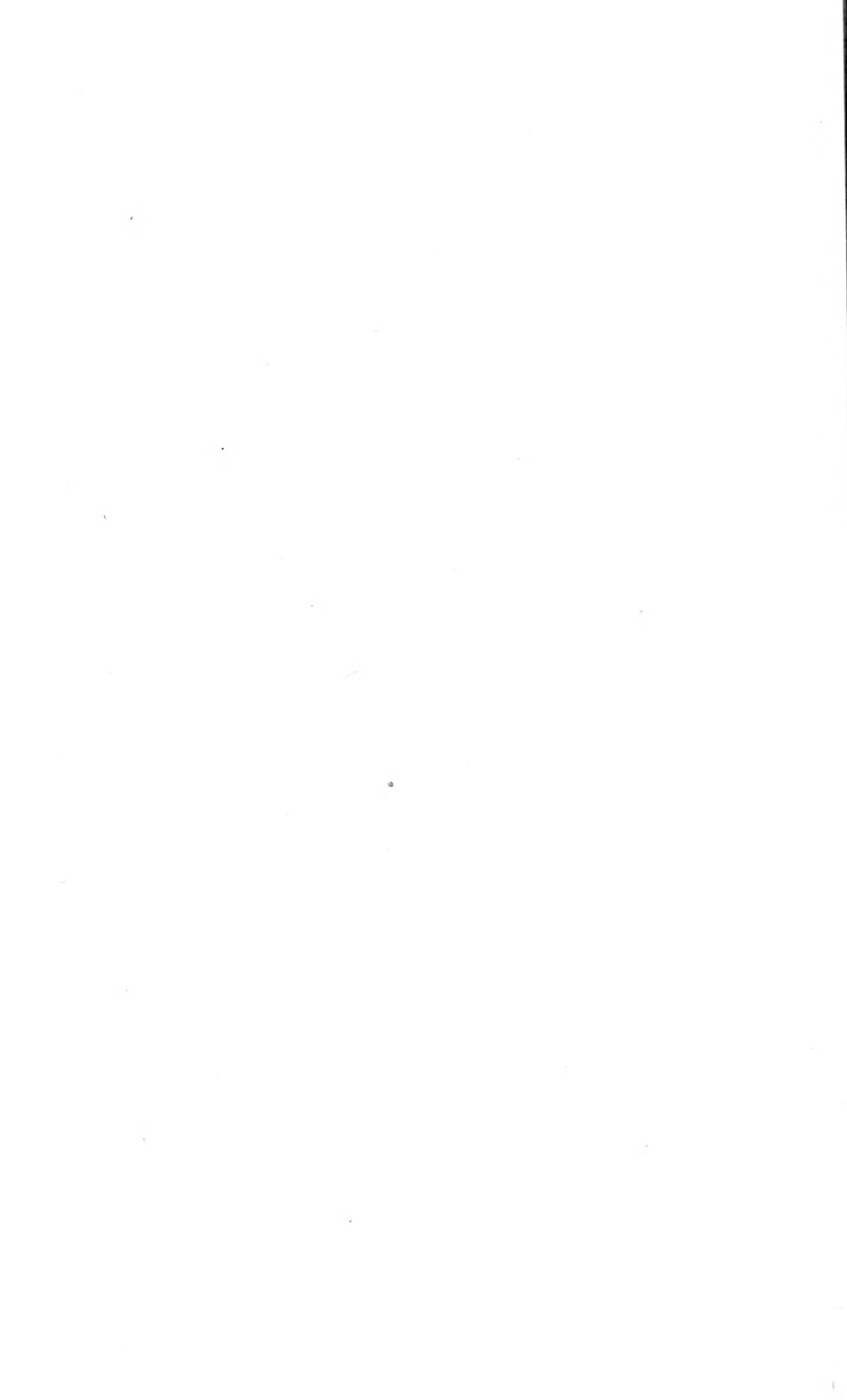
CHARACTER.







*From a Drawing by Mortimer.*



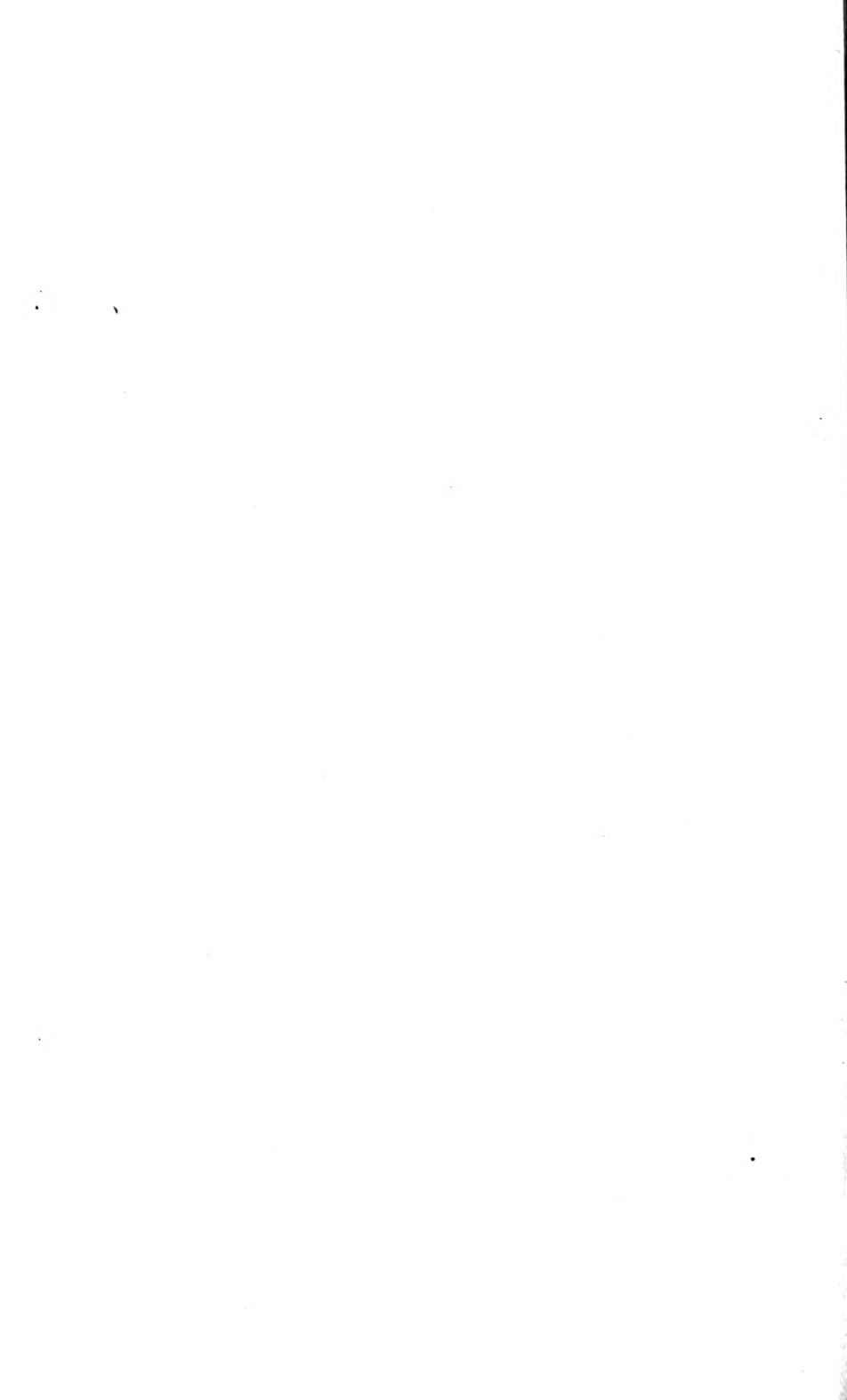


*From a Drawing by Mortimer.*





*From a Sketch in oil by Worlidge.*





*From a Drawing by M.S. Shelley.*







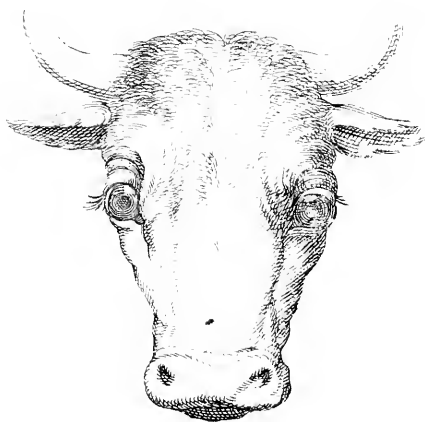


D





D









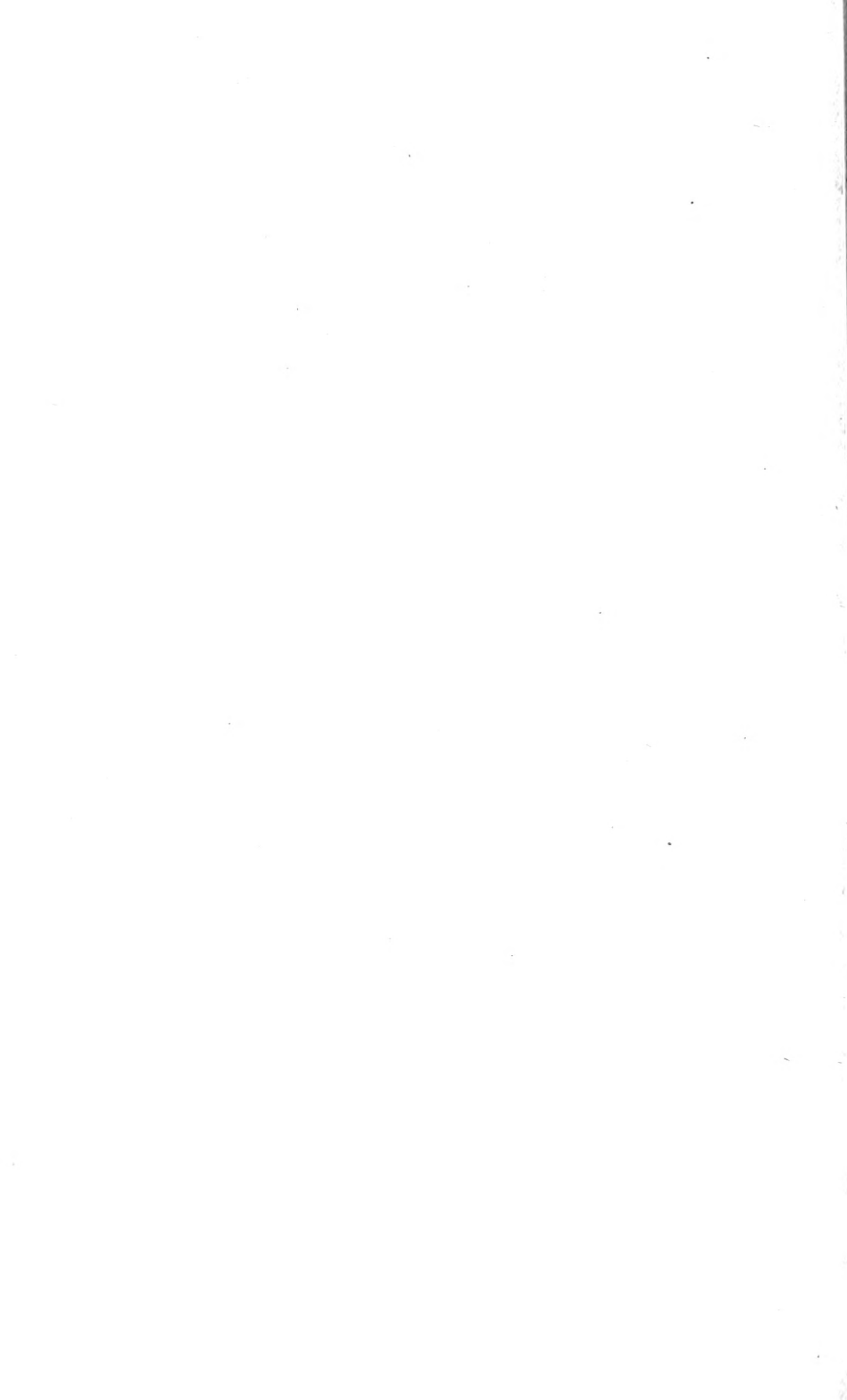
A





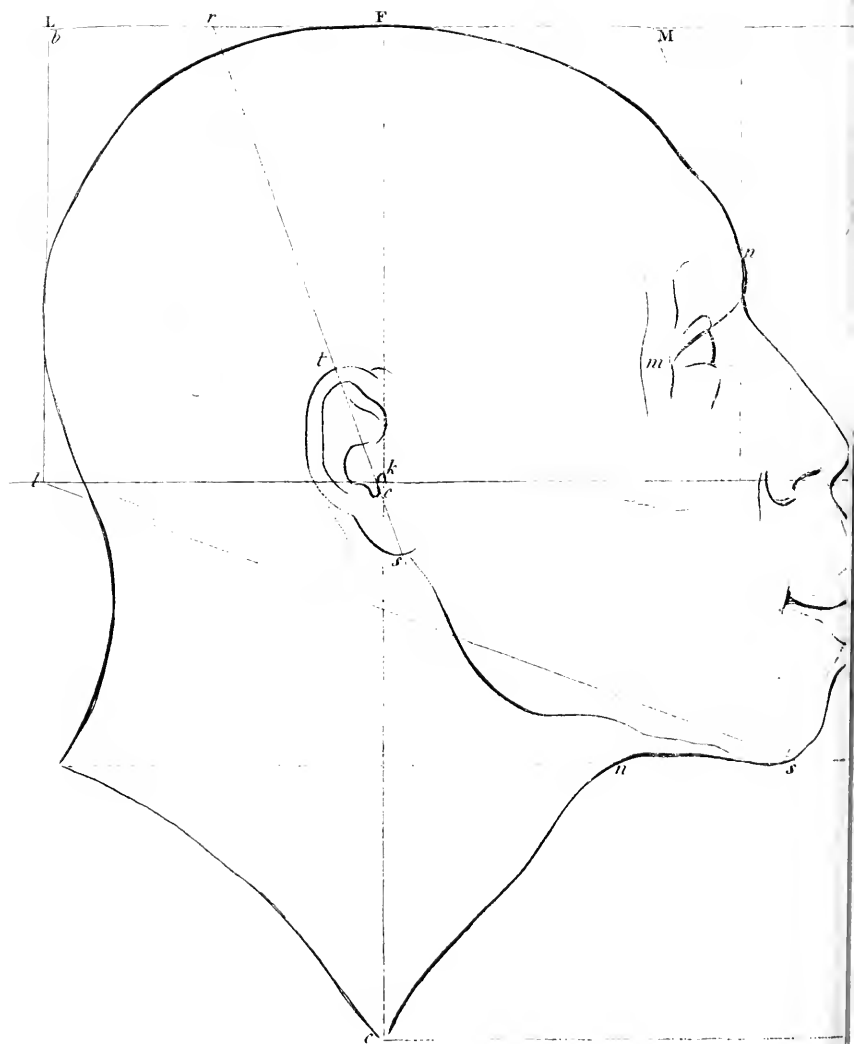
B



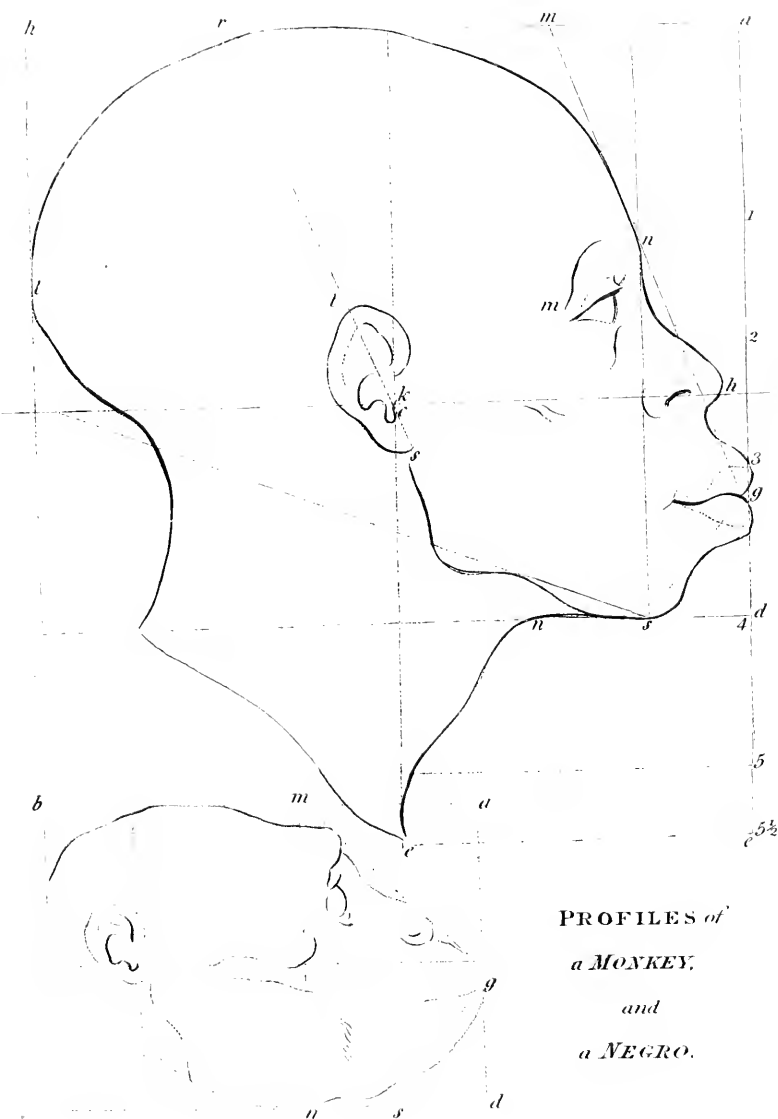






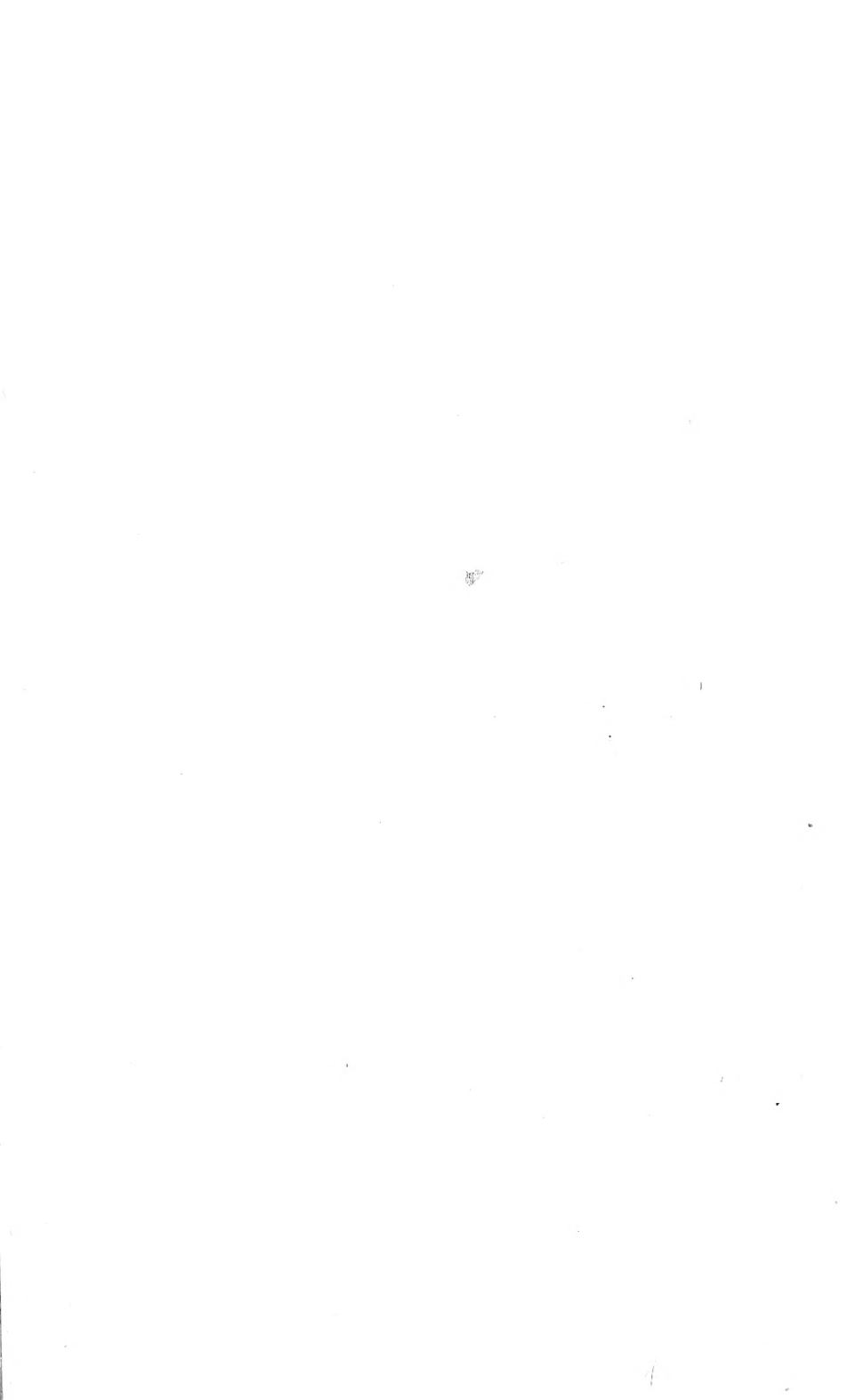


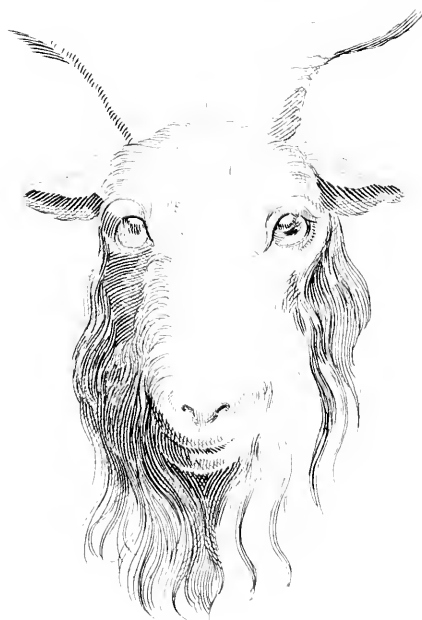
PROFILE of a CALMUC TARTAR.



PROFILES of  
a MONKEY,  
and  
a NEGRO.



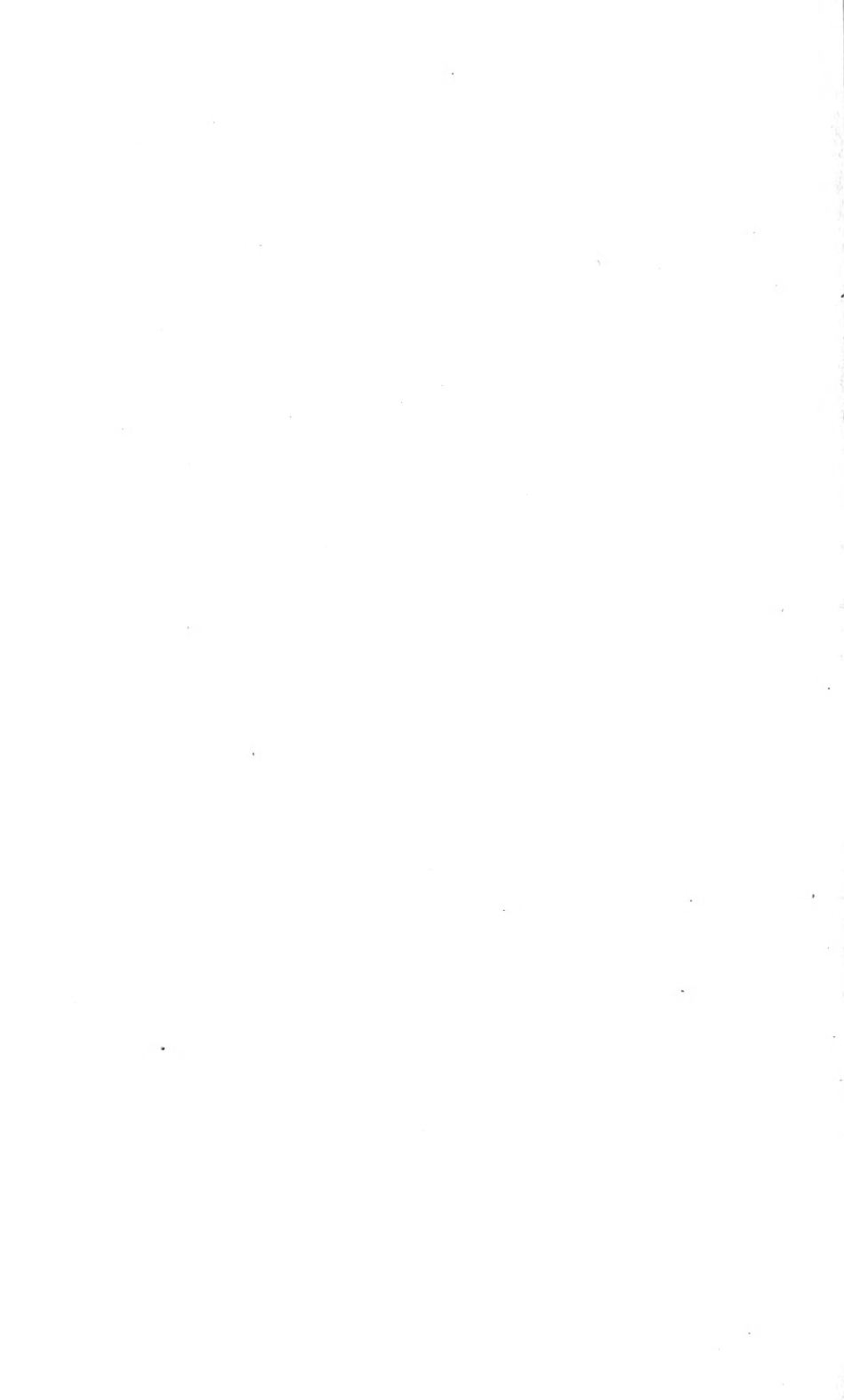






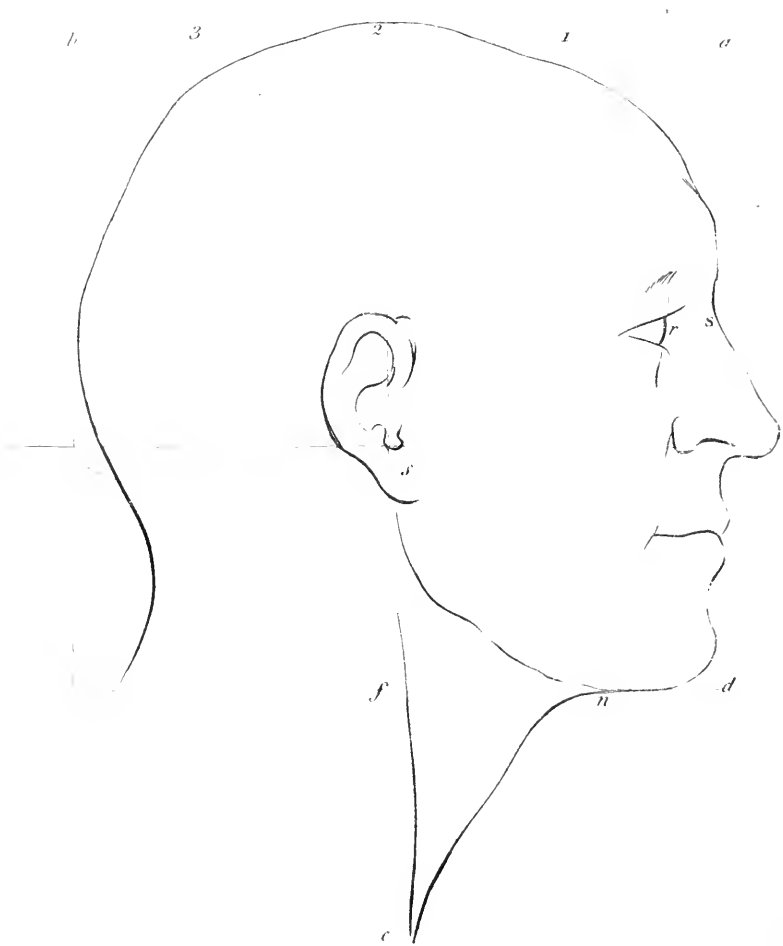
C



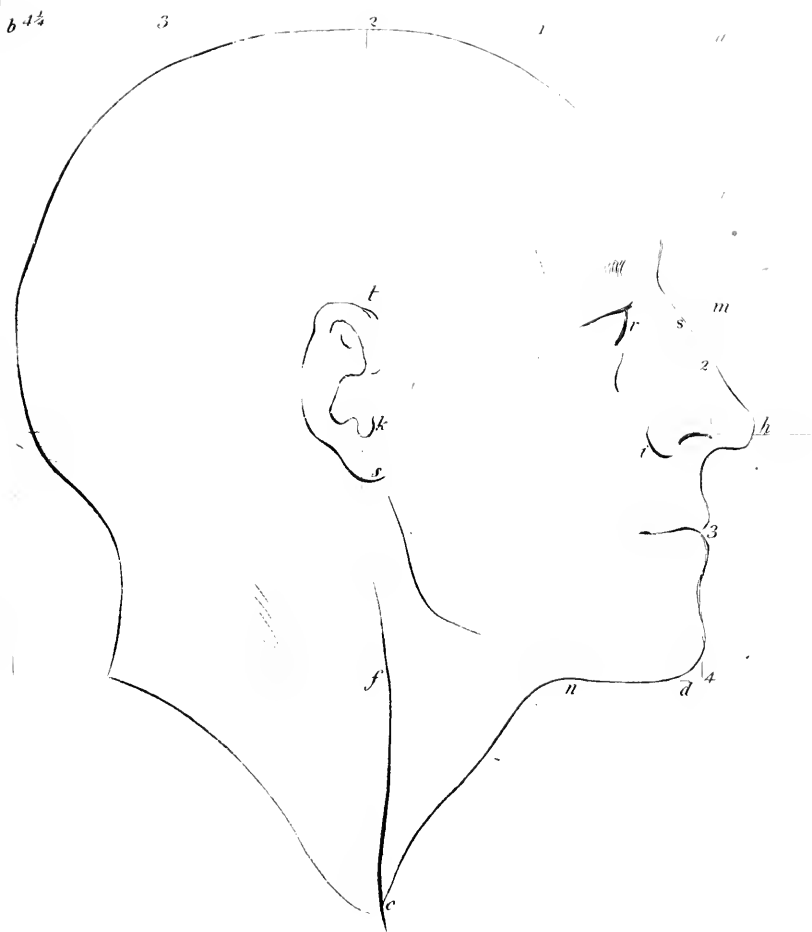




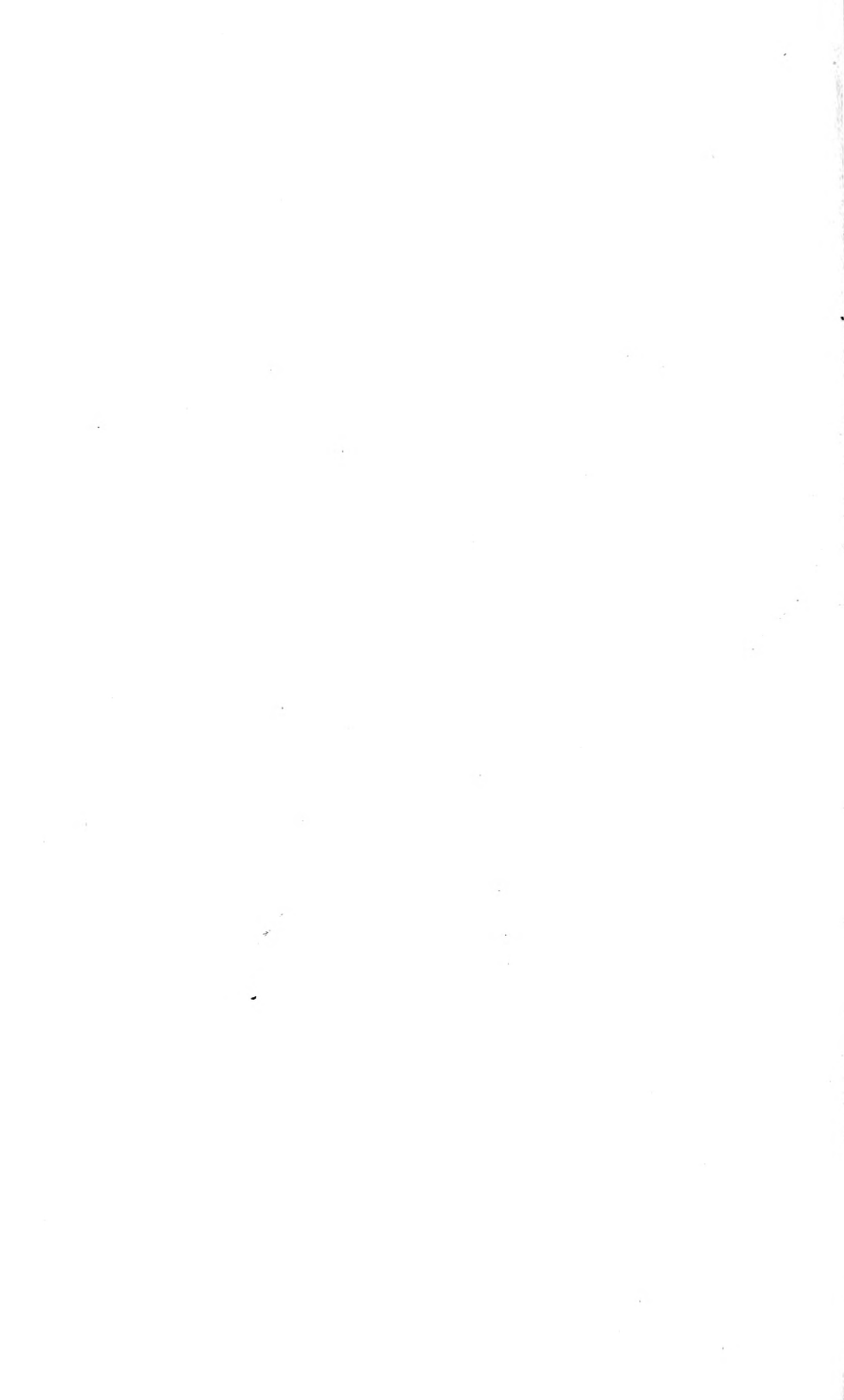


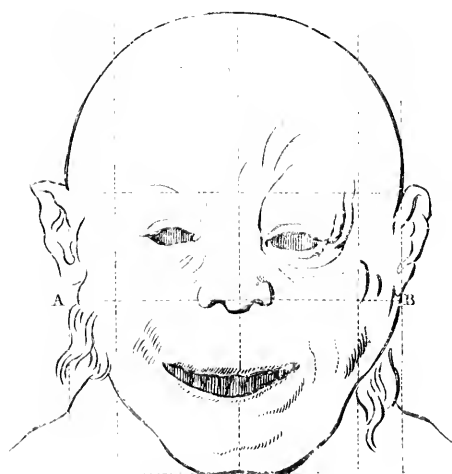
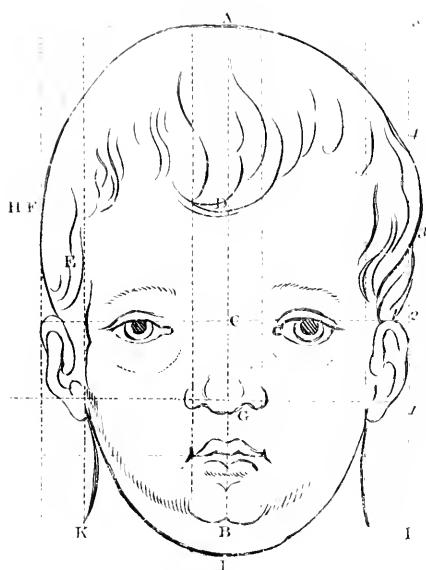


IDEAL HEAD.



**EUROPEAN**

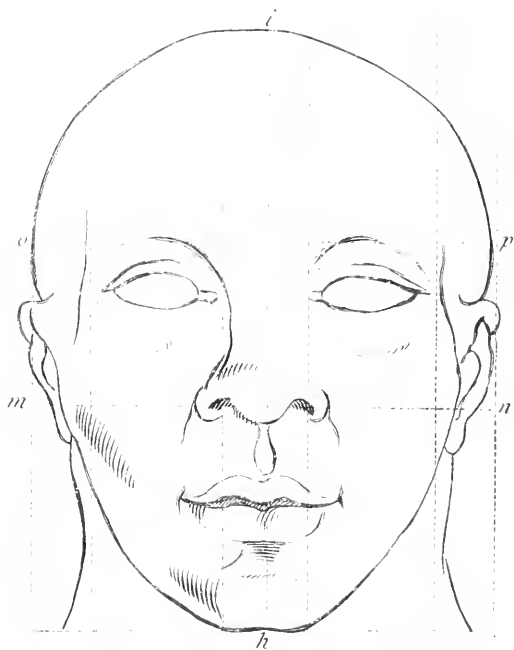




ORAN OTAN

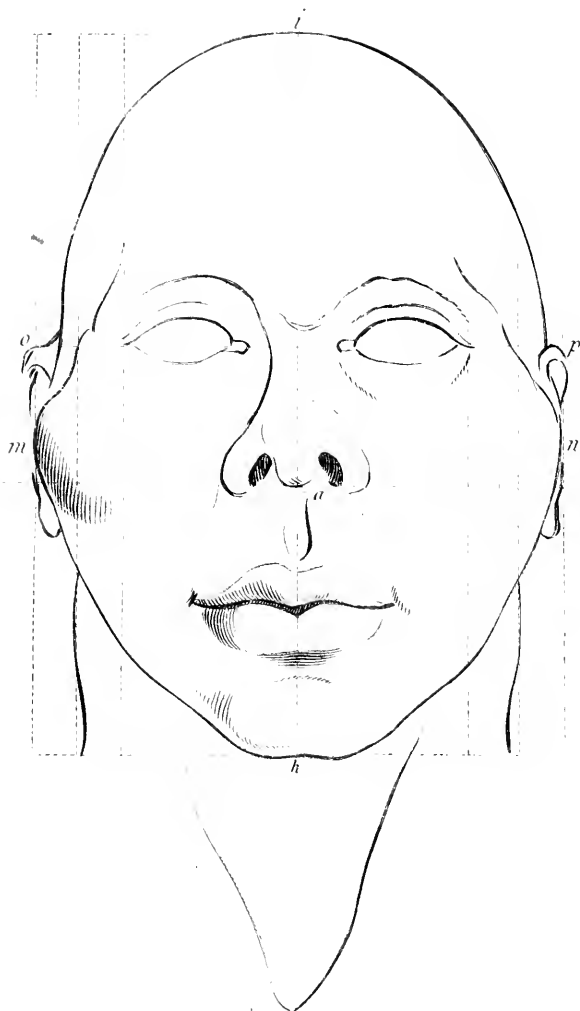




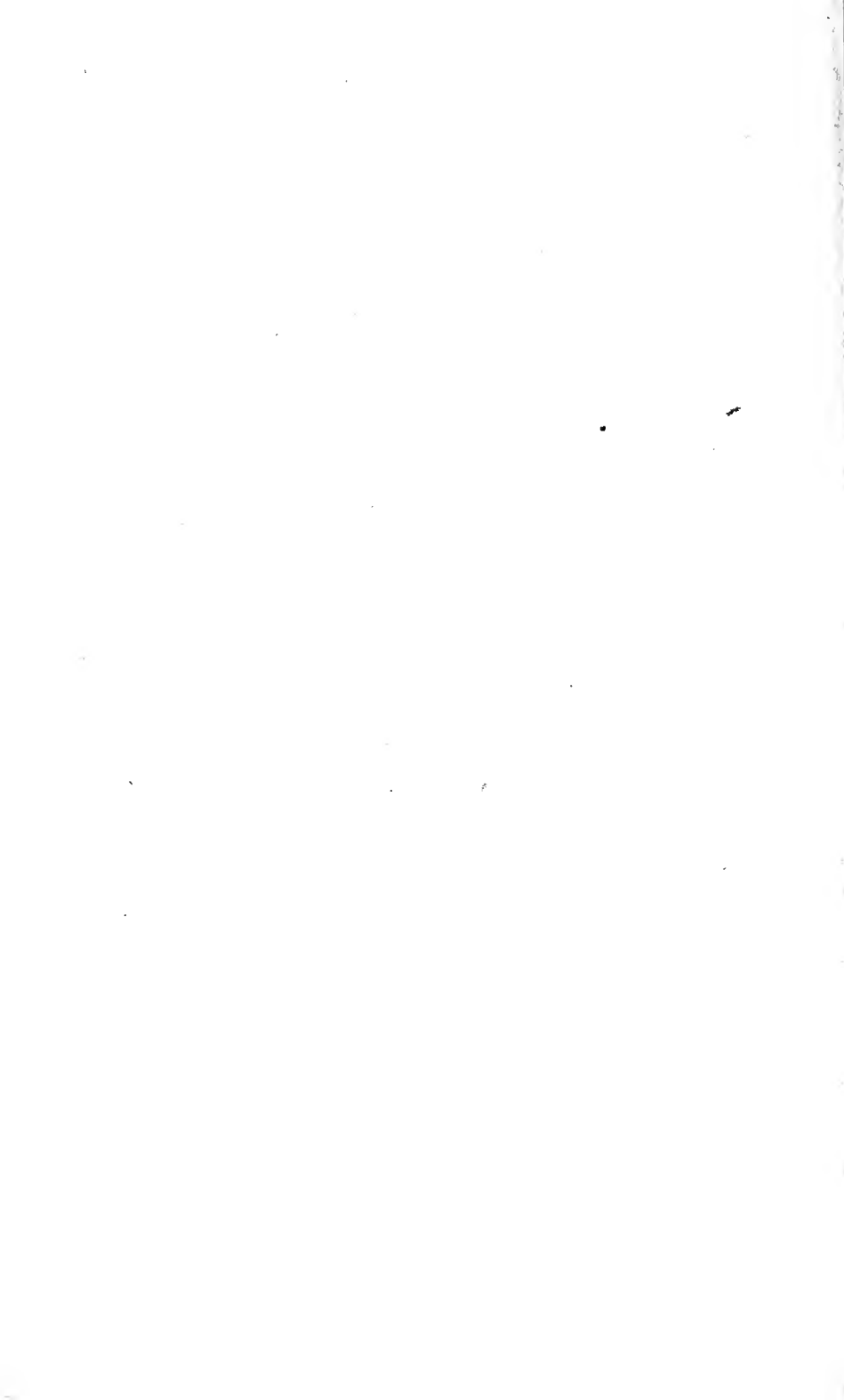


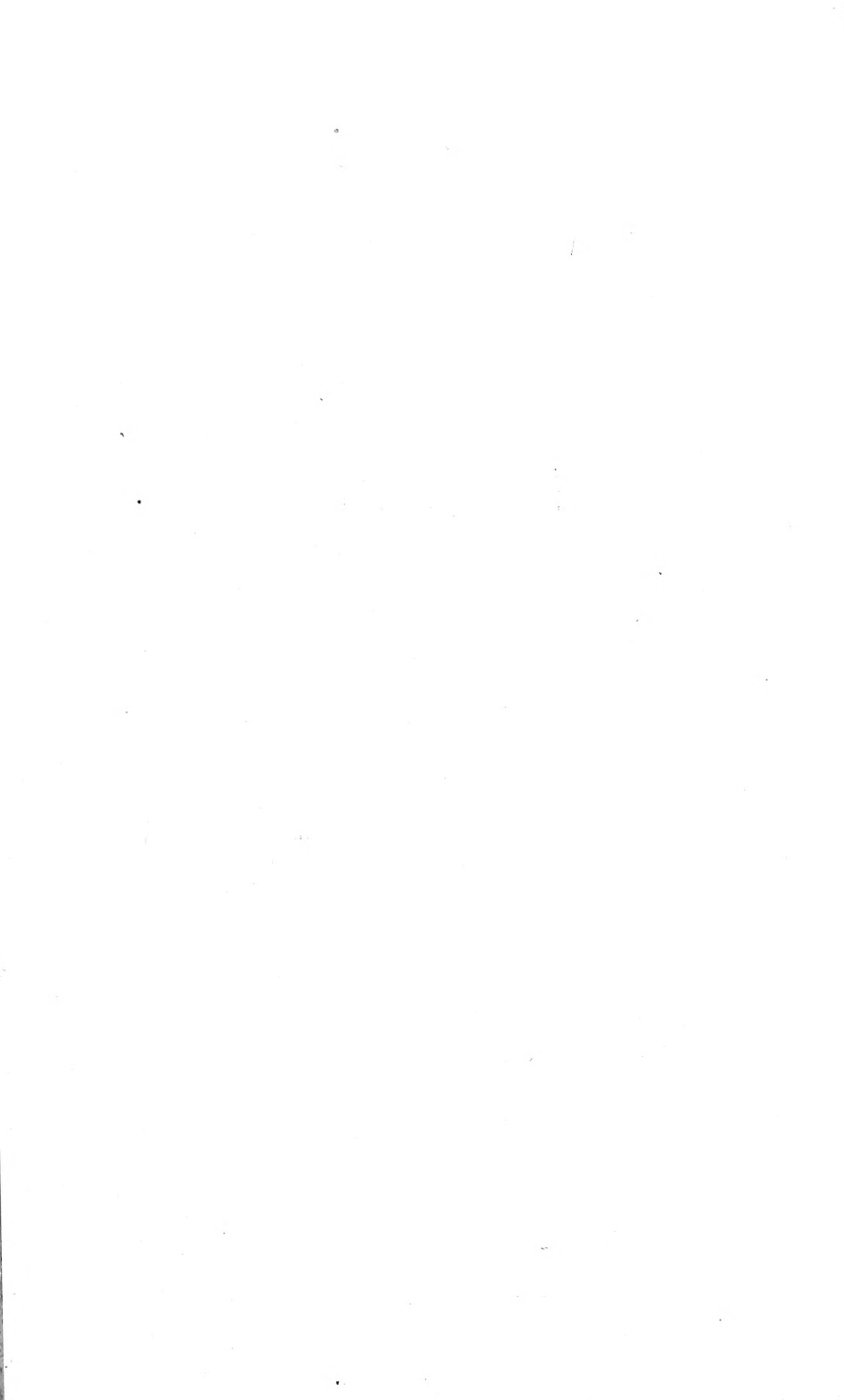
NEGRO.

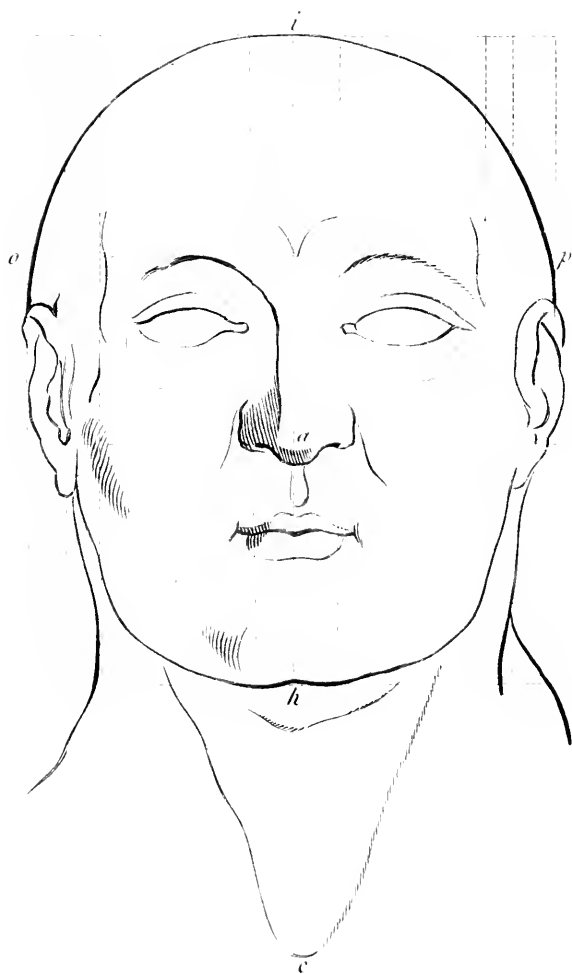




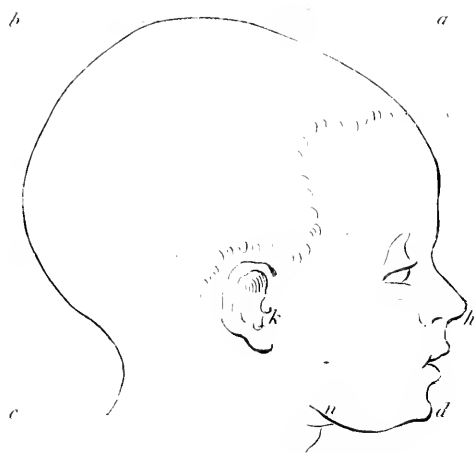
CALMUC TARTAR.







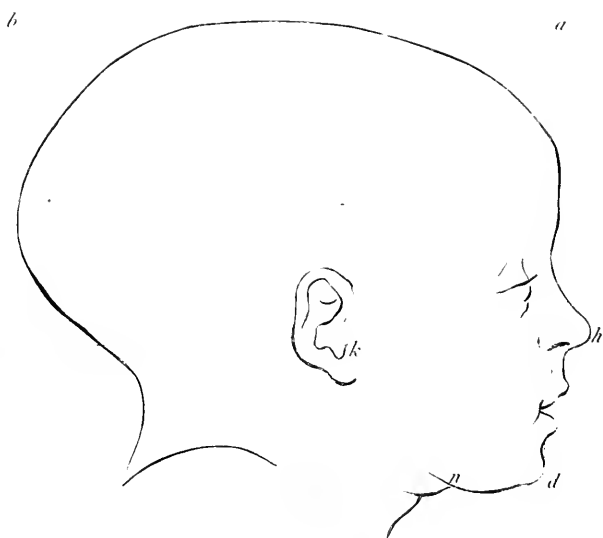
EUROPEAN.



INFANT

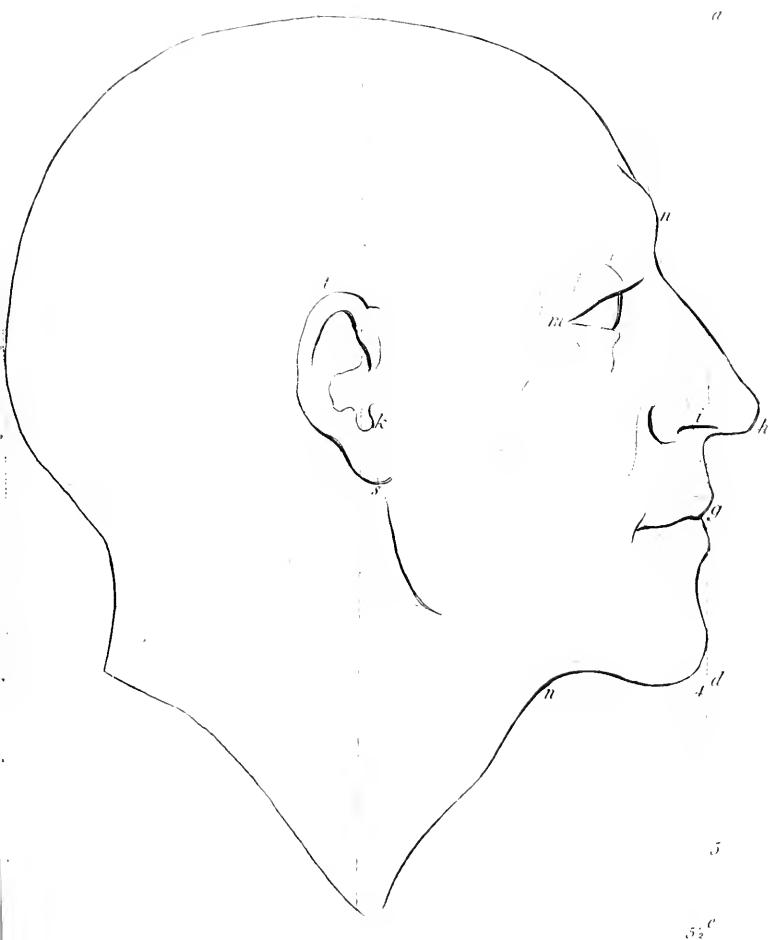




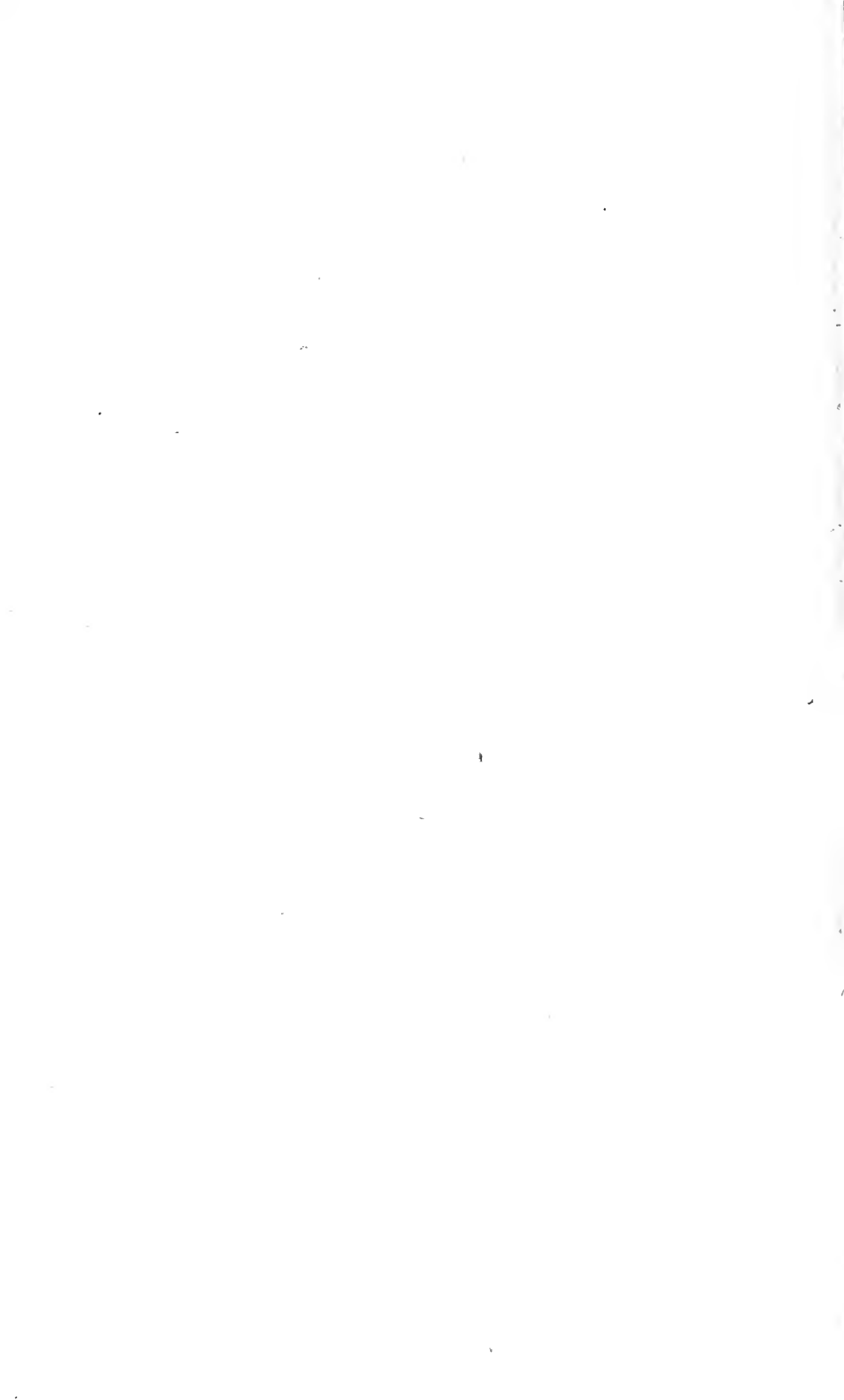


**CHILD**

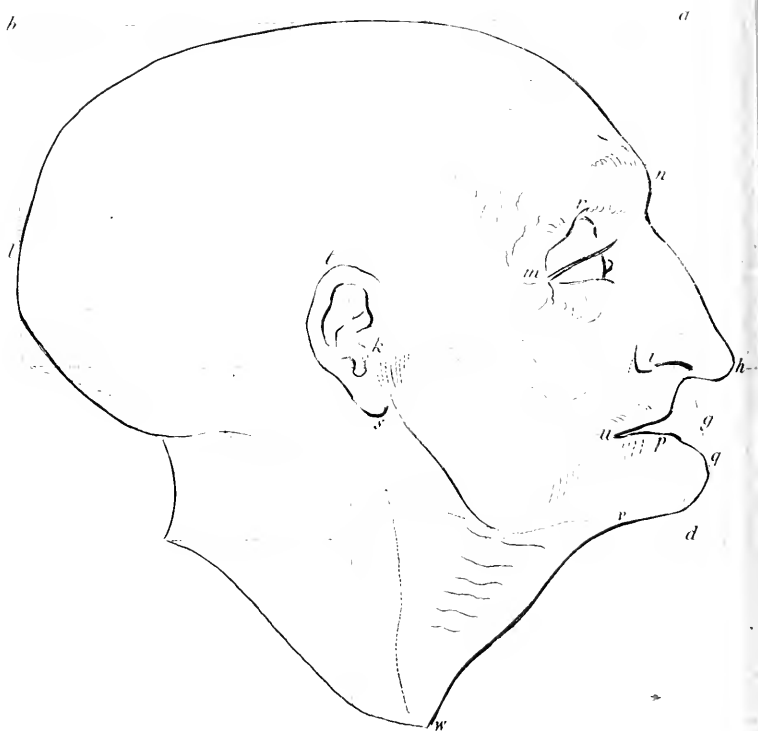




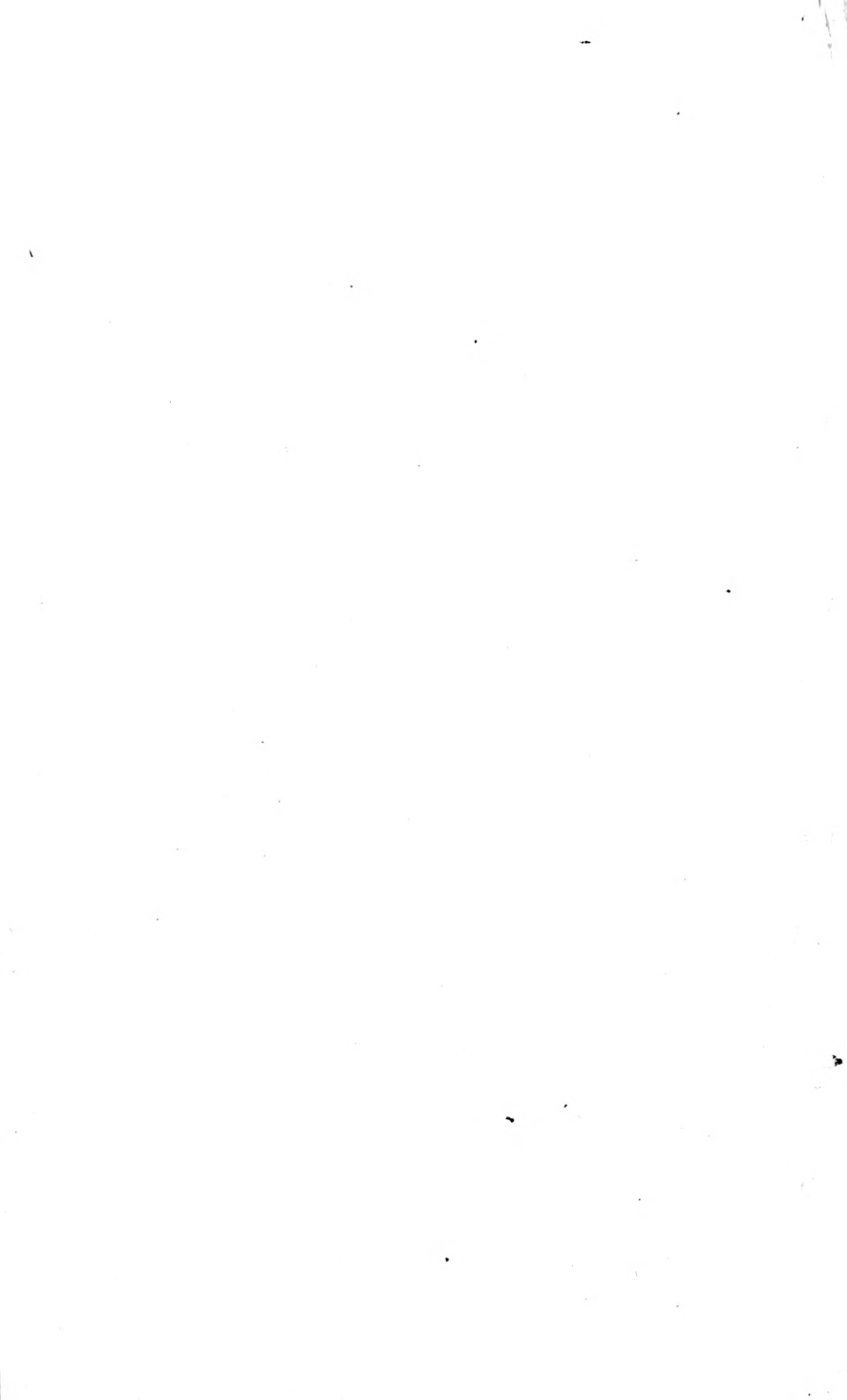
MATURITY

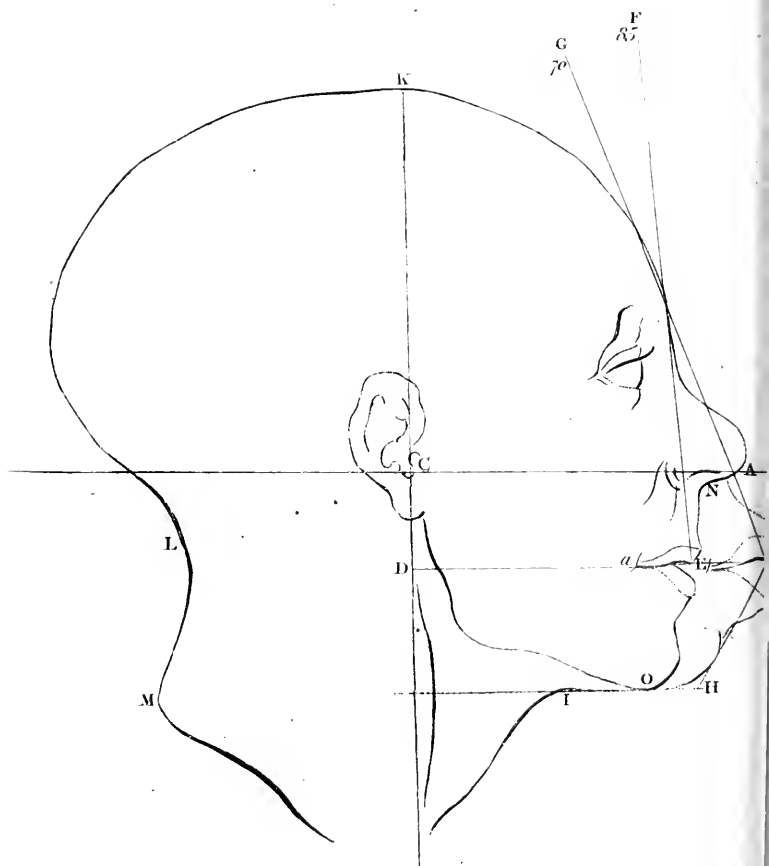




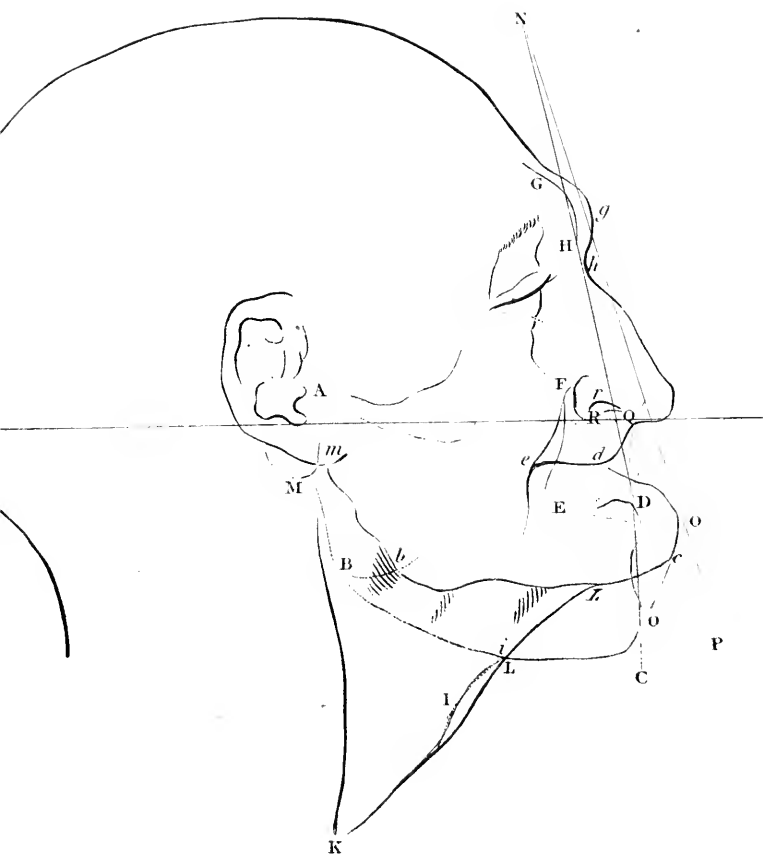


OLD AGE





DIFFERENCES of EUROPEAN and NEGRO



DIFFERENCE *of* MATURITY *and* AGE





## LECTURE VII.

.....

## OF EXPRESSION.

.....

LADIES AND GENTLEMEN,

THE principles of EXPRESSION must be drawn from the operations of Nature, and Nature alone; no reasonings *à priori* can avail us here, or discover wherefore one part of the person is more affected by certain sensations of the mind than another, or, why that part is not differently affected from what it is. That the various emotions of all parts of the person are really the effects of mental affections is indubitable, though we are ignorant of the manner in which those affections act upon the various members of the body, or by what secret springs these inert compositions of clay are impelled by the energy of a spiritual agent: but that they are so impelled is beyond denial.

However various the opinions, or apprehensions, of mankind may be on certain subjects, yet on others they are perfectly correspondent, and similar; a sense of the same wants, the same weaknesses, the same desires, obtains among all men, when those wants, weaknesses, and desires are natural. By this sympathy mankind acknowledge their mutual relation;

*Edit. 7.*

Z

and

and this acknowledgment would be still more explicit, and frequent, were it not for a thousand unhappy causes which promote division and enmity between creatures of the same species: different customs, interests, manners, languages, all contribute to this confusion; yet in spite of every obstacle, the necessities of a fellow-man are at least understood, if not felt and relieved by us. For, should a stranger from some remote part of the globe request a service, or intreat a favor, though ignorant of his language, we should yet discover his meanings and his wants, if they were natural; because we are well acquainted with the manner in which we ourselves should intreat, if our situation required intreaty: as should those whom we besought refuse our request, we should perfectly comprehend their denial without a word; their actions, or their general appearance, would relate it sufficiently.

This system, I apprehend, is the foundation of expression in general, and is justly applicable to that part of expression which now engages our consideration; for, the head being in a sense the source and seat of passion, it is natural to suppose its effects should be most evident, forcible, and intelligible in that member.

PASSION is an emotion of the mind, which exerts itself to attain what appears desirable, or to avoid what appears offensive; if disappointed in the attainment of what is desired, or the prevention of what is offensive, the sensations of the mind are proportionate to its feeling, and its resentment. In general, whatever affects the mind, produces an action  
of

of the body, in whole, or in part; for the mind is well assured, that, would it receive what it desires, the hand must be employed as the organ of reception; would it advance towards an object, an exertion of the foot is indispensable; or would it escape from what seems dangerous, that is not to be accomplished by standing still, but by vigorous alacrity. Now, as it is certain that bodily motions are the result of mental passions, in examining this subject, we desire to know what motions of the body, or of any part, is the constant result of (*i. e.* is peculiar to) any certain passion: that some are constant and peculiar is evident, since, otherwise, they might be understood in a contrary sense from what they intend, or at least they might be interpreted at random; which we have just observed they are not. This rather relates to the expression of the figure than to that of the countenance; we shall therefore reserve a consideration of it to its proper place: but I apprehend a few slight hints, and very slight they must be, on the subject of the passions, may not improperly be introduced here.

When the philosopher SIMONIDES was desired to give a definition of DEITY, he requested a day to consider of it; at the expiration of that time, being pressed for his answer, he requested two days, and then four; "For I find," says he, "that the more I contemplate, the less I approach to any satisfactory idea, or conception, of the ineffable subject." And much the same situation is he in, who inquires, "What is the human mind? What are its properties, and its laws? How is it united to the body?"

How does it act upon, and is acted upon by it?"—Our powers are so confined while inhabiting these bodies, that we are ignorant even of ourselves, and of our most intimate connection.

But those affections of the mind which accompany bodily wants, or sensations, are not totally concealed from us: for, by the reciprocal action of body on mind, and mind on body, they become subject to our investigation and inspection; Pain, for instance, is an idea transmitted to the mind by the body (which, separate from the mind, is insensible); now that the mind is affected by pain, appears, from those tokens of its feelings which it communicates to the body, and especially to certain parts by which it is accustomed to express that idea; so that, although the immediate seat of pain be in the foot, or the hand, the countenance will exhibit the tokens of pain equally strong as if itself suffered. Again, in any violent paroxysm of the mind, or in any of its gloomy and despondent sufferings, the traces of those affections are transmitted to the grosser part of our composition, and that which itself is incapable of thought or of meditation, yet informs us what is the employment of the mind; and by constantly receiving these impressions, it retains them so strongly, that we discern in some what habit of study and reflection they have indulged, and whether the subjects of their investigation are serious or ludicrous.

PASSIONS, with regard to expression, may be divided into SIMPLE and COMPOUND: by *simple*, meaning those which have some single direct object, and which, therefore, generally arise from, and centre

tre in, one's self. I might call these natural passions : such, undoubtedly, is LOVE between the sexes, the effect of inevitable and providential situation ; a passion which was exercised before man had any sense of fear, of sorrow, of anger, or of compassion. Desire accompanies Love ; and Joy, as expressing satisfaction in the object possessed. By *compound passions*, we may understand those which have more than one object in apprehension, or which are composed of several sensations. Take an instance in FEAR, and its relatives. Were you to see a prodigious stone falling from the top of some lofty precipice on a person, you would feel a mixture of passions working within you : such as,—an alarm for his danger,—a wish to save him,—a hope he may escape ; if he really does escape, your anxiety is changed into gratulation, and sympathetic joy : if he is crushed, you pity his fate, you compassionate his misfortune. Now here is no one simple passion exercised ; the mind is *variously* agitated by objects, in which an individual himself may have no personal share. Should the subject of this event, whether of the escape, or the disaster, be some near and beloved friend ; it increases the vivacity and strength of our sensations, and our possession, or our loss, impresses us according to the esteem wherein we held the party. The nearest approach to a single passion, would be a sense of thankfulness, that this fatal accident did not befall ourselves. Again, fear may be united with anger, as resenting an injury ; or with hatred, or with jealousy, and suspicion : or any of these passions with each other. These compositions of expression

pression afford great scope to the abilities of an intelligent artist.

Among the simple passions we usually reckon LOVE, DESIRE, JOY ; and their contraries, HATRED, AVERSION, GRIEF. Prior to all is ADMIRATION, whose language is a kind of—*what is it ?* for we naturally enquire the properties of an object, before we desire or love it ; since it may be unfit for desire or love : or before we hate, and dislike it ; since it may, on examination, prove to be the very thing we wish for.

Compound passions are, FEAR, HOPE, COURAGE, DESPAIR, &c. We are told by M. LE BRUN, that, that part of the face where the passions shew themselves most distinctly is the eye-brow, though many have supposed it to be the eye. It is true, says he, the eye-ball, by its fire and motion, shews clearly the agitation of the mind, but it does not express the nature of that agitation. The mouth and the nose have a great share in expression ; but, in general, these parts only follow the motions of the heart.

It has been said, that in the mind reside two appetites, one mild, the other ferocious, from whence proceed all the passions ; so in the eye-brow there are two motions which express their sensations : these two motions coincide perfectly with those two appetites ; and it is remarkable, that in proportion as the passions vary their nature, the movement of the brow varies its form.

To express a simple passion, the movement is simple (A. B.) (*vide* PLATES) ; in a compound passion, the movement is compound ; if the passion

be gentle, the movement is easy (C) ; if violent, so is the movement (D).

But it must be remembered, that there are two kinds of elevation of the eye-brow ; one, when it rises in the middle, expressing agreeable sensations (E) ; when the brow thus rises (F), the corners of the mouth are elevated (G) ; whereas, in expressions of sorrow, the mouth is elevated in the middle (H) ; —but when the eye-brow sinks in the middle (I), denoting bodily pain, then the mouth sinks at its corners (K).

In laughter, all the parts follow each other ; for the brows descend toward the centre of the forehead, and make the nose, mouth, and eyes, follow the same motion (L).

In weeping (M), the movements are compound and contrary ; for the eye-brows lower themselves toward the eyes and nose, toward which the mouth rises (N).

When the heart is dejected, so are all parts of the face (O) ; but when the heart is inflamed and hardened by some passion (P), the parts of the face follow a similar movement, particularly the mouth ; which proves that this part exhibits more especially the sensations of the heart. For, we must observe, that when the heart suffers, the corners of the mouth sink ; when it is satisfied, they rise (Q) ; when the heart has aversion to any object, the mouth expresses that aversion, by rising in the middle, and pouting.

Thus we see that all parts of the face contribute to expression, according to the nature, and force, of the sentiment which impels them. Let us now consider

consider distinctly the expression of each passion, that we may attain a clearer conception of its movement.

ADMIRATION is the first and most temperate of the passions; it is a surprise which strongly affects the mind at striking and extraordinary objects; and which sometimes is so powerful, and so entirely engrosses the mind, that the body becomes motionless as a statue. The face receives very little alteration, the eye-brow is somewhat elevated, the eye a little more open than usual, its attention fixed on the object which excites the passion, the mouth half open, the other features without change.

Excess of Admiration produces ASTONISHMENT, which may take place before we know whether the object be desirable or not; insomuch, that it should seem, that admiration produces Esteem, or Contempt, according to the magnitude and importance, or diminutiveness and insignificance of objects. The features of the countenance follow the forms which Admiration had marked for them, and differ from that passion chiefly, if not only, by exceeding it. We shall trace Admiration into its relative branches.

If what has excited our attention appear to be good, to shew our regard and ESTEEM for it, we advance our heads toward it, as desiring closer inspection of it: our eye-brows project, and approach toward each other, our eyes are very open, the eye-balls raised, the nostrils gently drawn backwards, the mouth a little opened, its corners retire and decline.

From Esteem arises VENERATION, which expresses itself by many of the same marks; the eye-brows



brows are gently bent as before, the eye attentively fixed on its object, and yet more elevated toward the brow, because the head, through modesty, is inclined downward; the mouth rather more opened, and its corners somewhat more depressed than in Esteem, thereby denoting serious respect for its object; but if it be not an object of sight, then the eyes and mouth will nearly close.

If to Veneration succeed RAPTURE, or if Rapture arise immediately from Admiration, the head, instead of declining, will be elevated, and the eyes turned toward the object; if Rapture be devotional, this elevation of the head will be moderated by the reverence of the mouth, shewn by a depression of its corners.

Hitherto we have supposed that the object of our attention was in its nature and properties good, estimable, venerable: let us change the idea, and suppose, on the contrary, that it is worthless, or trifling, then, to our original Surprise succeeds CONTEMPT, and SCORN, which express themselves by a wrinkled brow, drawn backward next the nose, at the other extremity highly elevated; the eye very open, the nostrils drawn up, the mouth shut, its corners somewhat sunk; and sometimes a pouting of the under-lip. To Contempt succeeds DISDAIN, whose motions are very similar.

But that which caused our Admiration, may be neither good, that we should esteem it; nor trivial, that we should scorn it: it may be threatening and dangerous; then, to our examination of it succeeds ALARM, and AFFRIGHT; which, when violent,

*Edit. 7.*

A a

elevates

elevates the eye-brows, presses them on each other, and swells the muscles which contribute to these motions; the eyes wide open roll in their sockets; the nostrils are drawn up, the mouth is expanded, the hair of the head becomes erect, and the whole countenance is strained.

HORROR is expressed by much the same situation of the eye-brows, and of the nostrils: (the iris appearing at the bottom of the eye-ball) but the mouth not opened so wide, and strongly drawn downward at the corners.

Thus have we traced one simple sentiment to its various extremes—of good, to Veneration;—of insignificance, to Disdain;—of evil, to Horror.

I wish now to relieve our attention, by presenting a passion which nearly concerns us all; whose aspect is desirable, pleasant, enchanting; a passion from which arise most of the delights of life, most of the enjoyments of our nature; implanted in our first parents in their blissful state by their CREATOR; and which, even in these degenerate days, produces, when well regulated, the most beneficial effects; it polishes the mind, softens the manners, enlivens the conversation, cultivates the taste, humanizes human nature, and is the bond and centre of society: yet, on the other hand, when wild and licentious, it imbitters the delights of life, and the enjoyments of nature; poisons the mind, the manners, the conversation, the taste, and bursts the ties of social intercourse: not by its nature, but by its abuse; not by its inclination, but by its depravity; not as it is incident to the human mind, but because that mind  
has

has not sufficient virtue to moderate, to restrain, to regulate, what should produce its highest satisfaction and happiness.

“Hail wedded Love! mysterious law, true source  
Of human offspring, sole propriety  
In Paradise, of all things common else;  
Founded in reason, loyal, just, and pure,  
Perpetual fountain of domestic sweets:  
Here Love his golden shafts employs, here lights  
His constant lamp, and waves his purple wings;  
Reigns here and revels: not in the bought smile  
Of harlots; wanton masque, or midnight ball,  
Or serenade, which the starv'd lover sings  
To his proud fair, best 'quited with disdain.”

The motions raised in the countenance by LOVE are very gentle and simple; the head inclines to the person beloved, the forehead is smooth, the eye-brows are a little elevated, the eyes gently opened, and looking toward the object of affection; the white of the eye very lively and sparkling, the mouth smiling, partly open; the tints of the complexion heightened and vivid.

DESIRE presses the eye-brows together, projects them over the eyes, which are more open than usual, and full of fire; the nostrils are contracted; the mouth is somewhat opened, and its corners are drawn back; the colour of the face is animated, shewing much emotion of the mind. Desire agitates the heart more than any other passion, quickens every sense, and renders every part of the body alert.

HOPE is excited by a prospect of attaining the good we desire, and is a medium between fear and certainty: in consequence, its motions are so ambi-

guous, that, when the countenance marks expectation, it is still moderated by doubt; the same is the state of the whole figure.

If the expectations of Hope be fulfilled, Joy succeeds, which smoothenes the forehead, brightens the eyes, imparts a smile to the mouth, and invigorates the colour of the face, especially of the cheeks and lips.

Desire naturally accompanies Love, and Hope follows Desire: but sometimes FEAR banishes Hope. The motions raised in the countenance by Fear are as follow: the eye-brow rises, the eye sparkles, and trembles in its motion; the mouth is opened, drawn back, especially the under lip; the face highly coloured, but livid; the lips likewise livid, and dry.

"Hope deferred maketh the heart sick;" then, instead of Joy, behold GRIEF; this passion elevates the eye-brows more toward the middle of the forehead, than on the side of the cheeks; the eye-lids swell, the nostrils are lowered, the mouth is half open, its corners are turned downward, the lips are pale and colourless, and the whole head is declined.

JEALOUSY wrinkles the forehead, sinks the eye-brows, and hides the eyes beneath them; yet turns them askance at the object of suspicion, and while the head seems to look one way, the eyes, which are full of fire, contradict its motion; the nostrils are pale, open, more marked than ordinary, drawn back; the mouth may be shut, its corners drawn back; one part of the face may appear yellowish, another inflamed, the lips being pale. HATRED succeeds

succeeds to Jealousy, and greatly resembles its external motions.

All these passions may arise from the same root; and thus, from what is most excellent, may spring what is most noxious.

We will trace the effects of a ferocious passion (ANGER, for instance), and then dismiss this branch of our subject.

ANGER is a turbulent agitation of spirit, roused by vexation, and mingled with courage: by this passion the mind retires within itself, recoiling from injury received, and at the same time rises against the cause of that injury with purposes of vengeance: when Anger seizes the mind of him who is subject to this passion, it shews itself in the countenance by deeply wrinkling the forehead; the eye-brows are now depressed, now elevated; the eyes inflamed, staring, rolling, sparkling; the nostrils opened, enlarged, swelled; the lips pressing against each other, the under lip drawn up equal to the upper, and the corners of the mouth somewhat open, forming a cruel and contemptuous smile: the teeth seem to gnash; the face appears pale in some parts, red and swelled in others; the veins of the forehead, the temples, the neck, raised and turgid: the hair elevated; and, instead of breathing, Anger seems merely to puff, and swell.

RAGE succeeds to Anger, when its revenge cannot be gratified; its motions are extremely violent: the face is almost black, covered with a cold sweat; the hair standing erect, the eyes roving, and moving contrary ways, the ball sometimes drawn to one end  
of

of the eye-lid, sometimes to the other ; all the parts of the face being strongly marked and swelled.

After Rage we place **DESPAIR** ; which may be represented by a man who gnashes his teeth, foams, and bites his lips ; his forehead wrinkled in gashes from top to bottom ; his eye-brows depressed over his eyes, closed (or nearly) next the nose ; the eye full of fire and blood ; the ball rolling, hid under the brows ; the eye-lids swelled, and livid ; the nostrils enlarged, opened, drawn up, and greatly swelled ; the whole of the countenance livid, strongly marked, and deformed as the preceding passion.

Such are the consequences of Anger ! who that considered them but would wish to be delivered from this savage tyrant ! to whom if any person be naturally a subject, yet restrains, moderates, vanquishes, and governs his passion ; I would congratulate him in the words of Wisdom, “ Greater is he who ruleth his spirit, than he who taketh a city :” divest **ALEXANDER** of the title **GREAT**, and bestow it on him who thus conquers himself.

We have already remarked, that many passions may be so combined and mingled with each other, as to require an expression compounded of both ; and sometimes even contrary sensations have been represented by artists with great success. **RUBENS**, in his birth of **LOUIS XIII.** which forms one subject of his History of Mary of Medicis, in the Luxembourg Gallery, has taken that opportunity to express the sense of pain remaining from child-birth, and the joy with which the fond mother beholds her  
infant

infant offspring. But it is very seldom such contradictory motions can be gracefully introduced : the more kindly combinations rather arise from passions whose natures are more nearly allied.

I wish likewise to notice that as there is expression in character, there is also character in expression : the marks of every passion are not equally strong in every person, but they appear most conspicuous, when exhibited by a cast of countenance which agrees with, or is favourable, as it were, to, that particular emotion : for the features of a person who is usually tranquil and calm, will not suddenly assume Rage, or Fury : neither will the deeply marked visage of an irascible, and churlish disposition, express (at least to any advantage) the gentle appearance of Benevolence, Love, or Esteem.

It is not my intention to repeat what I have already offered on the article CHARACTER ; I shall only observe, that many ideas connected with that article, may be accommodated to our present subject. Children have expressions peculiar to themselves, and not having learnt the art of concealing them (which is no small part of education in the opinion of some persons) they exhibit them very strongly. Education renders very different in different persons the manner of expressing the same passion, unless where passion is too powerful for every restraint ; *there* indeed all feel the same sensations, and Nature rules in spite of art : but, in familiar occurrences, the joy of a gentleman is sufficiently distinct from the haw ! haw ! of a clown ; or the grief of a  
liberal

liberal mind, from the exclamatory interjections of the vulgar.

There are some dispositions of mind which cannot be expressed without assistance, because they do not agitate the countenance so strongly as to be distinguished from others. AVARICE, though a violent inclination, yet requires that its object should inform us of its exertion ; for should a head exhibit Desire, or Fear, it would not therefore pass for a miser ; but introduce the “ God of his idolatry,” and the subject instantly speaks for itself. AMBITION may aggrandise the person who shews no marks of it on his countenance ; and though PRIDE may be discerned in the self-importance of a figure, it is much more forcibly expressed by a coronet on the crutch, or the genealogical descent from WILLIAM the CONQUEROR, as Mr. HOGARTH has shewn us. I must acknowledge, I consider that painter as one of the greatest adepts in the art of expression *by accompaniment* ; nor do I know more original and significant examples than are to be found in his works ;

Where more is meant than meets the EYE.

But, there are some passions absolutely beyond the power of Art—for Art has its boundaries ; it may accomplish many and great things, but it is not therefore omnipotent.

We are told by PLINY, that “ ARISTIDES, in painting a town taken by storm, represented an infant creeping to the breast of its mother, who, though expiring, yet expressed apprehension and fear lest



the child should suck her blood instead of milk:" this instance of expression (for as such we are considering it) may vie with the greatest; but "TIMANTHES, says the same author, in his picture of the Sacrifice of IPHIGENIA, having exhausted every image of grief in the figures of the spectators, and above all in her uncle, threw a veil over the face of her father, whose sorrow he was unable to express;" yet, by this stroke of ingenuity, he in fact expressed the anguish he designed; for the feelings of this figure being wholly left to our imagination, previously excited by the distress of the others, we rise from those expressions to a mental conception of agony insupportable.

I humbly conceive that our present subject (EXPRESSION) may be viewed yet differently, and that the agitations of the mind, and by consequence of the person, might admit of some such scale, or degrees, as the following:—This world, certainly, is not the place where we expect to meet with perfect happiness, yet, might we guess at it, perhaps we should find it composed pretty much of negatives; not impelled by violent irritation, or by angry passion; not stimulated by ardent desire, or perplexed by tremulous fear; not anxious or careful; not supercilious or abject: What would be its expression? How would the countenance shew it?—As some passions exceed the powers of art by exhibiting too great sensation, this eludes them by exhibiting too little; the seat of felicity is the mind; the countenance can only relate the matter negatively, by its

freedom from the wrinkled brow, the rolling eye, the extended mouth ; and by exhibiting the benevolent aspect, and the placid smile.

But as no man is totally void of either hope or fear, we might place a moderate degree of the former next to perfect tranquillity ; let hope be advanced to expectation, that expectation heightened by the presence of the object desired ; let desire be perfected in possession ; possession issue in joy ; joy become rapture ; and we have, might I so say, the scale complete in its upper divisions : on the other hand, disturb tranquillity by apprehension, augment this sensation to affright, to terror ; unite with them anger, hatred, malice ;—disappoint these passions ; induce agony, rage, despair ; and the scale is too sadly perfect in its lower department. Should any of my auditors wish to trace the description of the passions in this order, it may have considerable use.

If a moralist was descanting on this subject, he might remark, that happiness is only to be found in the medium state ; that there are many more passions to be placed on the lower division of the scale than on the upper ; that our nature is more exposed to them ; and that the superior passions should be encouraged, cherished, and promoted, to balance the operations of the inferior. He might remark, that, to indulge any passion, will in time produce so strongly the marks of that passion in the countenance, as to disfigure the most lovely features ; he might therefore request his hearers to avoid whatever may  
injure

injure their personal beauty, by disturbing their mental serenity ; and might point out the vanity of what is often (falsely) esteemed beauty, unless accompanied by good sense, good manners, and good nature ; by a modest carriage, a cultivated understanding, and a virtuous mind.

LIST OF PLATES  
 BELONGING TO  
 LECTURE VII.

.....

EXPRESSION.

.....

PLATE LXXVII. TRANQUILLITY, &c.

PLATE LXXVIII. DEJECTION, &c.

PLATE LXXIX. VIOLENT MOVEMENT, &c.

These Plates are explained at large in the LECTURE : they are placed somewhat in the order hinted at, page 186.

TRANQUILLITY, JOY, LAUGHTER.

TRANQUILLITY, ADMIRATION, ASTONISHMENT, &c.

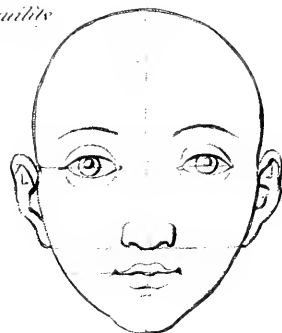
DEJECTION, GRIEF, &c.

Shewing the encreasing motions of the parts, correspondent to the encreasing strength of the passion.

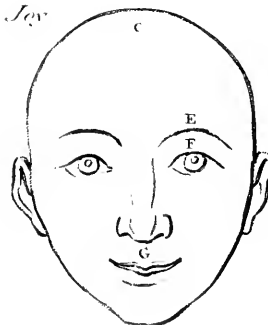
LECTURE

# EXPRESSION

*Tranquillity*



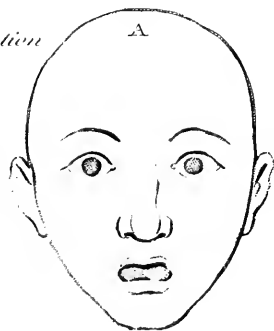
*Joy*



*Laughter*



*Admiration*

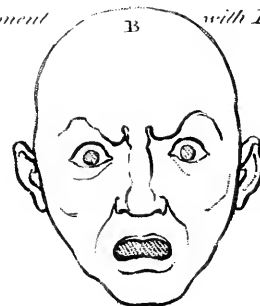


*Astonishment*



*Astonishment*

*with Fright*



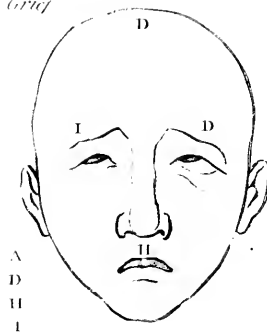


# EXPRESSION

*Dejection*



*Grief*



*Compound*

*Movement*



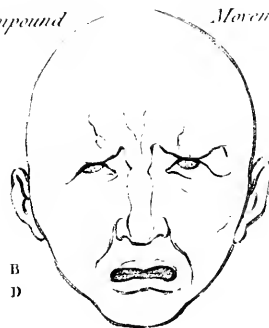
*Severe pain*

*of body  
and mind*



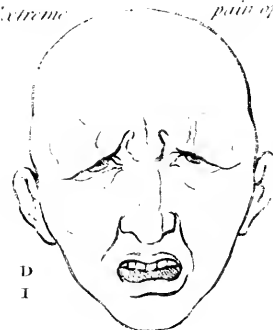
*Compound*

*Movement*



*Extreme*

*pain of body*





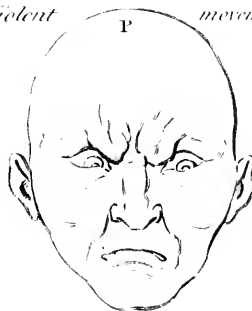


# EXPRESSION

*Violent movement*



*Violent movement*



*Violent movement*



*Horror*



*Jealousy*



*Scorn*





## LECTURE VIII.

.....

PROPORTIONS OF THE FIGURE, AND OF  
BEAUTY OF PARTS.

.....

LADIES AND GENTLEMEN,

WHEN we look around among the almost innumerable inhabitants of this lower Creation, we are surprized, and delighted, with the variety of powers bestowed among them, and with the happy skill by which those powers are adapted to the various situations and circumstances of each class, and of every individual. Our great Author has given to some creatures, life, breath, motion, agility, swiftness; to others he has imparted what appears to us as bare existence only. Some remain pendant to their native rocks, or buried in profound obscurity, abide in their submarine recesses : Others,

“ Sailing with supreme dominion,  
Through the azure deep of air”——

soar beyond our aching sight. Some, bound over the hills, and dart along the plains; others, crawl their inch a-day, and in piteous moans seem to bewail

wail the necessity which impels them to such *rapid* motion. Equally various are the talents of creatures; shall I call *mental* talents, those by which some animals construct their dwellings, provide their food, regulate their social connexions, command, or obey the commands of others, with such regularity, diligence, and fidelity, as should instruct the sons of men? "Go to the Ant, thou sluggard, consider her ways, and be wise:" go to the Bee, and learn industry; to the Beaver, and observe his dam; or let the birds of the air advise thee, whose dwellings are models of inventive ingenuity and foresight, whose parental affections are examples for imitation; "the Eagle exciting her nestlings, broodeth over her young, expandeth her wings, taketh them, and supporteth them on her pinions," training them up to celerity and courage.

What then is MAN? whose superior faculties subdue to his constant service not a few of his fellow-creatures, and occasionally manifest his dominion over every species of animals. By his strength does he vanquish the strong; by his speed surpass the swift?—not in such competition appears our pre-eminence, but in the exertion of those mental, those spiritual endowments, whereby we investigate the Laws of Nature, and study the appointments of providential wisdom; Set a NEWTON as an instance of what Humanity is capable.

And is no trace of these faculties apparent in his figure? have his mental abilities no harbinger in his person? I confess myself inclined to assert, that evident tokens of man's superior rank in the creation are

not only discernible, but conspicuous, in his appearance. As this has been strongly denied, and as the inquiry is not altogether foreign from our subject, I shall intreat your candor to a few observations.

It is not denied, that, in some respects, the general idea evident in the construction of the human frame, and in that of animals, have a certain similarity: the trunk, the limbs, the extremities, are often *composed*, as it were, on the same plan; and are no further varied than attitude or destination require: nevertheless, the parts are rarely similar in their conformation; and the features hardly ever; but if it be insisted, that the features *sometimes* approach resemblance, to this I would answer, that, notwithstanding the resemblance of the features of some animals to those of mankind, there are yet the following permanent distinctions:

I. The human EYES are placed on a line which directly crosses the auditory nerve, while those of brutes are considerably lower down in their faces, and are more, or less, inclined toward the nose. Even the eyes of the ORAN-OTAN (that nearest approach in form to mankind) are so far below his ears, that the horizontal line of the eyes, which in a human face passes through the *top* (or nearly) of the ears, passes through his ears at *bottom*, if it may not be said to avoid them totally.

II. Man has power to elevate the BALL OF HIS EYE (*i. e.* of looking upward) without turning up his nose; of which motion animals are incapable: their eye-balls may turn downward; and this so much as

to shew part of the white *above* the iris, but they cannot be raised so as to discover the white *beneath*.

III. The EYE-BROWS of animals never meet, and are always depressed at their extremities; while those of man approach each other, and elevate themselves next the nose.

IV. The NOSTRILS of animals hardly deserve the name of a nose, being little more than slits whereby they breathe and smell; they are not prominent, like the nose in a human countenance.

SPEECH is not indeed an external sign, yet speech may greatly contribute to a decision in our favor; especially, since dissection has proved, that in those parts of the throat which should assist in the formation of sounds, animals whose forms approach the human (*anthropomorphous*) have a certain orifice, or slit, which, by dividing the passage of the air, prevents articulate expression, by restraining the voice to a mere whistle.

It must be owned, some birds articulate very distinctly, but 1. This is not the effect of nature, but of education: 2. They rarely have any conception of the meaning of what they repeat, unless it refer to bodily wants, such as food, &c. 3. Birds are, in their forms, so unlike mankind, that their instances have no consequences: had animals possessed the same imitative powers, it might have been embarrassing, perhaps, but we know of no animal capable of speech; or of any exercise of the powers of reason; though some things related of the elephant, and indeed of some other animals, are truly surprising.

That

That the natural attitude of man is erect, and not prone, may be satisfactorily inferred from the following considerations: His neck is shorter than the same part in most animals, but not so contracted as that of the monkey kind; therefore, while erect, his head (which may be termed his observatory) is so elevated by situation, that it is not necessary for him to extend his neck in order to look around him: beside this advantage, his neck, while erect, is much better fitted to sustain in equipoise the very great weight of his head, (chiefly occasioned by the magnitude of his brain) which, were he prone, would undoubtedly impede his movements, by giving an injurious preponderance to that member. The same moderate proportion of neck, would prevent his mouth from being capable of gathering his food on the surface of the earth: I decline insisting on the manner in which the *vertebræ* of his neck, and of the spinal column in general, are locked together; but this is demonstrative on inspection of the skeleton.

The breast, or *chest*, as it is termed, of man, is much larger, and broader, more expanded, in proportion to his size, than that of animals. Where the neck unites with the trunk of the body, or chest, is placed the *clavicula*, or collar-bone, a bone found only in man, and in such animals as are designed to sustain themselves erect without inconvenience; that is to say, in certain species of the monkey tribe: nor has any animal, at the union of the trunk to the lower members, what we call Buttocks; every appearance of that kind being nothing more than, properly speaking, their thighs.

The very great disproportion between the arms and legs of a man, (his fore-legs and hind-legs, supposing him a quadruped) is an invincible argument in favor of his perpendicular position: since, were he to straighten his legs when prone, his back parts would be much higher than his shoulders; or should he bend at his knees, beside a very great inconvenience to his foot, his whole leg would be not only useless, but burthensome.

The human foot is extremely different from that of any animal whatever, even from that of a monkey; the foot of a monkey is rather a hand than a foot, the toes are long, and placed in the same manner as those of a hand, having the longest in the middle: nor has he any heel like the human; nor has the sole of his foot equal dimensions to that of man; whose sole is the largest of any creature's, and whose nails are not only smaller, but very different in construction, from those of animals.

After all, what benefits can be derived from assimilating the animal part of mankind to animals? Will the character of a man, in consequence of these principles, become more wise? more benevolent? more affectionate? Is the knowledge of animals more extensive, their comprehension more enlarged? their means of happiness superior? or their enjoyments more exquisite? Is it said, their health and strength is more vigorous and stable—were it even granted, that in *all* corporeal powers we are their inferiors, (which yet admits of doubt) what is become of intellectual faculties? Are mental endowments beneath regard? or liberal accomplishments, the true elegancies



gancies and delights of society, esteemed a mere blank? Forbid it heaven!—I confess, in the manners of some men there is a redundant proportion of brute, but that they are therefore more laudable, is not I believe generally understood; on the contrary, were it possible to *reclaim* them by proper representation, it would be time well bestowed by any Metaphysician, ancient, or modern.

Not to digress further from the immediate subject of this discourse, we proceed, according to our plan, to consider the proportions, and some of the properties of the figure.

I design, first, to notice the method of measuring the figure, which is by a scale either—of heads,—or of faces. We usually consider a figure as being, in height, seven heads and an half, or ten faces; for, a head containing four measures of the nose, of which a face contains but three, it is evident, that ten faces, or seven and a half heads, are exactly equal in length.

We formerly measured the head by a part of itself, the nose; we desire also to measure the figure by a part of itself: for this purpose some have selected the foot, measured along the sole from the heel to the end of the toes; and hence our ordinary measure of a *foot* had its rise: indeed, the *natural* standard for measures of length, seems to be some part selected from the human figure: the cubit, if the cubit was *originally*, (as is thought,) the length of the fore arm and hand extended, seems a clear instance; and the *idea* of measuring by the foot seems to be no less natural and easy.

VITRUVIUS says the ancients measured their figures by the length of the sole of the foot, giving them in height, six times that length : and hence the proverb *ex pede Herculem* ; ‘ you may know Hercules by his foot.’ This proportion, however, is doubted of by some Artists ; it seems, nevertheless, to have been adopted in the *Apollo Belvedere*, and in the *Venus of Medicis* ; the most beautiful figures extant.

Among modern Artists, however, the custom of proportioning a figure by its foot, has been superseded, by that of considering the head, or face, as better suited to this purpose. Certainly, it should seem, as if this were the more obvious standard by which to form a scale ; but whether accuracy may have really gained by the change, is not so easy to determine.

We shall now notice some of those principles of proportion which seem to be adopted by Nature in the formation of the human frame, and which, from their regular occurrence, we may justly call *fixed*.

Some persons have observed the prevalence of the number three, in the composition of the human figure ; the body, say they, has three parts ; the trunk, the thighs, the legs ;—the members have also three parts ; the lower members three—the thighs, the legs, the feet ; the upper members three—the upper arm, the lower arm, the hand. In a well made man, the body and head conjointly, is to the thighs, legs, and feet, as the thighs are to the legs and feet ; or, as the upper arm is to the lower arm and hand.

The navel is the proper center of the human frame, and, when a man holds up his arms above his

head, is half way between his hands and feet: but when his arms hang down, the bottom of the trunk becomes the half distance, as appears from actual measurements after nature, by GERARD DE LAIRESSE.

By a scale of faces the lines would fall as follows : (I.) From the crown of the head, to the bottom of the nose. (II.) To the pit between the *claviculæ*, or collar bones. (III.) To the bottom of the breast. (IV.) To the navel. (V.) To the bottom of the trunk. (VI. and VII.) To the upper part of the knee. The knee contains half a face. Two faces from the bottom of the knee to the ankle, and half a face from thence to the sole of the foot, complete the whole measure of ten faces.

When a man extends his arms, he is between their extremities as broad as he is high ; which measures are thus reckoned : the hand, from the finger's end to the wrist, one face ; to the elbow, one face and half ; to the joint of the shoulder, two faces ; to the pit between the *claviculæ*, one face ; making five faces and half : the same measures on the other side would make eleven faces, but in the extension of the limbs, the bones lose of their measures at the elbow and shoulder (together) half a face, on each side ; which reduces the whole to ten faces.

The *lengths* of the limbs are usually taken from the bones, whose proportions being fixed, readily admit of measurement ; whereas the muscular parts varying with every motion, continually change their appearance and their dimensions. Very trifling, therefore, are rules for the *breadth* of parts, except where united by bones : as, for instance, across the chest ;

chest; the *claviculæ* are always the length of one face each, consequently from shoulder to shoulder, is two faces, or one head and an half in breadth: which must necessarily be the distance in the most corpulent person, though a considerable thickness of flesh or fat may augment his muscular appearance; while the absence of cross-bones in the lower region of the trunk, permits, there, an unlimited accession of fat.

As timbers in a building, so are BONES in the body; they proportion, they unite, they sustain the whole fabric: beside these uses, bones afford for the attachment of the muscles proper spaces, from which arising, or in which terminating, they have certain fixed points, by whose resistance and solidity they are enabled to act. But, as beside solidity, flexibility is requisite, the bones are divided according to their offices, whereby they become capable of being moved by muscular exertion. This remark is necessary, because by muscular exertion the proportion of several parts is apparently augmented, or diminished. This appears, especially, in the arm, which, when both its parts (the upper and the fore arm) are in the same line, differs an eighth part of its measure from the same arm when bent at the elbow: for the upper bone (the *humerus*) withdrawing out of the cavity wherein, when straight, it is inserted in the lower bone (the *cubitus*) adds the circummensuration of an angle formed by that motion, to the length of the arm: and this addition is greater or less, as the angle made by the bending of the elbow is more acute, or obtuse.

The

The MUSCLES are swelled by exertion ; by violent exertion they are greatly swelled : therefore, lest they should at any time, by an unfortunate strain, burst, and be separated from the bones, they are strongly bound at proper places, by bands capable of resisting such violence. For instance, above the wrist, lest the muscles of the arm should recede from their places, is situated one of these broad bands (named *fascia*), which unites, and compresses, the course of the muscles in this part. These bands prevent any considerable increase of flesh, or of fat, where they are seated ; for which reason the joints of children are extremely small and slender, compared to their other parts ; the soft and juicy flesh being found *between* the junctures (as, between the wrist and the elbow), but never *at* those places which are to permit, or to contribute, motion : neither in the fattest persons, is their increase at the joints proportionate to their increase elsewhere.

Of the motions of the head and neck we have formerly said something, as the neck is the center, and principal instance of graceful motion, we shall probably have occasion further to consider its motion on a future subject ; our present design having reference chiefly to such motions as affect proportion.

The ARM being a member of very general service, has an almost infinite variety of motions belonging to it ; originating either from the shoulder, or from the elbow. We shall briefly notice some of the principal.

The

The furthest reach of the arm across the stomach, brings the elbow to the centre of the stomach; so that the shoulders and elbow of that arm, form an equilateral triangle.

When the arms are extended behind the back, the elbows are removed from each other just the length of the fore-arm and hand; the two arms forming an exact square.

That arm which is furthest removed from its natural posture, will exert the greatest powers to recover its original station: for instance, to throw a dart, or stone, the arm is drawn back to such a distance from the body, as to require a rapid, and even violent, assisting motion in the other parts: as you know, the arrow from a bow, is projected with a celerity correspondent to the strength exerted by the bow-string to recover its place.

A person pointing to an object not very distant, does not extend his arm so far from his body as when he points to a remote object; then must the arm be stretched out from his body: the face of him who points, being always directed towards the person for whose advantage that action is intended.

The WRIST, becomes smaller when the hand is shut, and enlarged as the hand is opened: but this motion has a directly contrary effect on the arm; the reason is, that the muscles, which on opening the hand are stretched out, and extended, are in clenching the hand swelled, and increased in bulk, whereby the whole arm is augmented.

The joints of the FINGERS enlarge themselves on all sides when bent, and decrease when straightened,

ened, whether more or less. The same effect attends the same motions of the TOES.

The motions of the LEG are not near so numerous as those of the arm : the chief use of this member being either as a support to the body, or as the instrument of walking, its muscles are much stronger than those of the arm, and their movements more direct, and prolonged ; for, to turn outwards, or inwards, the foot, or the leg, requires a motion whose origin is in the upper parts of the thigh. The thigh-bone is the largest and strongest in the body ; and by means of the *patella*, or knee-pan, is so firmly connected with the bone of the leg, that they can scarce be dislocated while in a strait direction. There have been persons who have withstood the efforts of several horses to drag them (one of which worthies is immortalized on a sign-post in Wapping), the management of which feat, is only to regulate the line of the force exerted against the bones of the thigh and leg, for should that line vary, though but little, from its true direction, the strength so much boasted of sinks into weakness.

Should a machine for flying ever be constructed (who knows how far human invention may proceed ?) it must be worked by the muscles of the thigh and leg : were those of the arm strong enough to exert the requisite force, yet would they quickly become weary ; whereas those of the legs, we know by experience, can sustain great fatigue.

Of all the members of the body whose junctures are capable of being bent, the KNEE alone is di-

*Edit.* 7.

D d

minished

minished in bending, and augmented by being straightened.

The enlargement or diminution of the juncture of the Foot, is only seen on the inside; it increases when its angle is acute, and decreases as that angle becomes more obtuse.

The shoulders, neck, and reins, are more variable than any other junctures of the body: and their motions are more numerous and diversified.

We remark, in general, that when one side of a member, or of a figure, is diminished, the other side is correspondently enlarged.

A principal care in designing figures, should be, to set the head well on the shoulders, the trunk well on the haunches, and the haunches and shoulders well on the feet.

We have now obtained some general idea of the proportions of the human figure; of the method of measuring those proportions; and of the variations to which they are subjected by the numerous motions to which the members are respectively adapted: we shall see, hereafter, that there are yet other powerful principles which greatly diversify proportion; but what has been said is, I think, sufficient to prevent the expectation of applying *mathematical exactness* either to the parts, or to the whole. Whether such exactness be impossible, I shall not determine; because there are those who think it probable the ancient Artists had reduced to fixed dimensions, all the proportions of the figure, as well small as large, and perhaps the circumferences also: this appears, say they, from a conformity of measures, though  
diversity



diversity of excellence, among the antique figures remaining. If this supposition be taken in a general sense, it may, perhaps, be admitted; but as attitudes differ, the apparent dimensions of members differ also; and as attitudes are infinite—if the supposition be absolutely taken, the series of measures must be infinite also—in which case it is certainly useless.

Not meaning to adopt the *precision* of measurement, but merely its general application, I shall introduce a few additional hints arising from this subject, arranging them, for the sake of perspicuity, under two principles: PROPORTION, and BEAUTY:—these, though they ought always to be united in practice, yet are distinct in principle; and either separately, is at best imperfect, if not nugatory.

PROPORTION refers to length, breadth, thickness, &c. of parts. If a part be of the just length, yet too thick, or too thin, proportion suffers: and proportion suffers equally, if a part be of a just thickness, or thinness, but of an improper length.

BEAUTY has respect to form: now one part of a figure may exhibit a beautiful form, and yet that figure may be not well proportioned throughout: for instance, a man may have a handsome leg, or arm, considered in itself; but the other parts of his figure may not equal this part in beauty; or, this part may not be accurately proportioned to the rest of the figure: it may be too long or too short, while in itself it is beautiful.

As a figure may be partially beautiful, without being universally well proportioned; so may a figure

be generally well proportioned, without being beautiful in all its parts, and consequently not in the whole. It is true, there can be no Beauty without proportion; but the customary proportions which may be observed, even in nature, are not always beautiful, to the degree that Art calls beauty.

According to the effect of constitution, passions, disease (though perhaps latent), of food, exercise, and manner of living, the parts of the figure are varied from what they might be: it is notorious, that certain medicines affect particularly certain parts of the body; and food may be regarded, in this case, as a kind of medicine: strong liquors have the same effect: now all these, and other causes, introduce deformity, either—by excess: *i. e.* the swelling, or protuberance, of the parts; or by—diminution, *i. e.* their shrinking, and contraction.

Certainly among the causes which contribute to the variation of the human figure, the influence of climate is very considerable: this we have formerly remarked; and it might be confirmed, if requisite, by comparing the natives of any two distant countries: we may, however, reasonably conclude, that this effect should follow, from the diversity of seasons they experience, from the changes of heat, cold, rain, dry weather, lowland moisture, and mountain keenness, to which, in infinite diversity, the human race is subject.

Now Beauty should be conceived of, as presenting no trace of *any* unfavourable circumstance, but the simple *exemplar* of pure and happy nature: it follows, that, no man living can pretend to this Beauty,  
because

because no man living is exempt from *every* cause of variation which affects Beauty.

To render this idea of Beauty more sensible, let us contrast it by its opposites. Suppose a figure as, swelled all over, and requiring contraction : (this is one kind of deformity) : from this figure then, to reduce it to Beauty, we must gradually pare off so much as may diminish it to a moderate size : here begins an approach towards Beauty ; and the nearer we approach towards the precision of Beauty, the greater delicacy is required in our treatment of the parts. At first, a coarse hand and a rough tool, may be indulged ; but at last, the utmost skill and judgment will be fully employed ; for if we stop short of taking away the *precise* quantity, or if we take away beyond that *precise* quantity, by either, Beauty is injured.

Consider now the reverse of this supposition : imagine a lean, withered, shrunk, figure, to which it is necessary to *fill up* the parts : at first, this may be attempted pretty rapidly ; but, as it approaches what it ought to be, much nicety of hand is required to add *precisely* enough, or to prevent the additions from exceeding the *just* limits of Beauty.

From these representations it appears, that, though all persons cannot agree in their ideas of Beauty, yet all can agree to dislike deformity ; and all can agree in their judgment up to a certain distance from deformity ; for the progress which each would recommend, all would consider as advancing towards Beauty.

We shall not add to what we have said of Proportion ; but as the subject of Beauty is intimately connected with the human figure, we shall bestow a  
 2 thought

thought, or two, on its general forms, as it appears in the various parts.

We ought first to premise, that Beauty varies with varying life ; to complete our idea of Beauty, therefore, we must not only select the most beautiful character, but the most beautiful parts of that character, from among the most beautiful individuals, in the most beautiful time of life, combining all these beauties into one exquisite form, adorned by the most graceful action. The difficulty of this undertaking appears from the rarity of success, no less than from this statement of it's principles. I fear we must take our ideas somewhat lower ; but we are not therefore bound to forego them entirely.

In speaking of the beauty of parts, we naturally begin with the head:—the profile, especially, shews the beauty of lines : full and large lines constitute grandeur ; flowing and light lines compose delicacy.

The first striking feature in a profile is, the **Nose**, whose lines ought to be simple and gentle : any strong inflexion of the nose is unbeautiful ; if the nose joins the forehead by any depth, it is so far not beautiful : but if by a small sinking, it is graceful.

The **FOREHEAD** is a considerable feature in a beautiful head ; but, perhaps, is seen to most advantage in front : if too high, it may be partly concealed by the flowing of the hair ; but if too low, the defect is not so easily remedied.

The **EYES** are extremely important in regard to Beauty : moderately large eyes are preferable to small ones. Eyes if too large, are apt to stare ; modesty  
may

may somewhat remedy this ; but if too small, they are beyond assistance.

The EYE-LIDS are naturally flexible ; their motion is, as it were, a gliding ; consequently a stiff line is ill applied to them : an easy, tender, smooth line, (and neither too open, nor too shut) suits this feature.

The EYE-BROWS assist, and, as it were, complete the beauty of the Eyes ; they should possess an agreeable arch ; the hairs which adorn them should be fine ; and certainly, the brows should be distinct from each other, and not united, notwithstanding the poetical authority of THEOCRITUS, or any other bard, whose mistress might happen to be thus distinguished.

The MOUTH may dispute with the Eyes for beauty : its form is made to produce a full effect ; the upper lip is narrower than the under lip, which is somewhat fuller : this contributes to the pleasing rounding of the chin. The Mouth not altogether closed, has an agreeable effect in picture. As to the effect of the teeth, as in laughing, &c. it is not always happy ; and was seldom expressed by the Ancients, who rarely chose to open the Mouth beyond a cautious moderation.

The CHIN has often, in nature, a dimple in the middle of it : which is, frequently, thought very pleasing ; it is, however, remarkable, that the ancient artists rather preferred a full, round, rising, chin, without this division of its surface : which certainly in some degree breaks the uniformity of its figure, and of the light which it reflects. The *Venus of Medicis*, however, has this dimple ; but rather as contributing

contributing to softness of expression, rather as a delicacy, than as a part of superior beauty. "This," says VARRO, "is an ornament impressed by the finger of love;" and this he might have said of any other dimple.

The EARS are a feature of some difficulty to manage well; they have, undoubtedly, their beauty, when rather plump, and rounded; but they are often concealed, at least in part, by the hair, and, so far as I can judge, without any loss of beauty to the countenance in general. It should appear as if they are least pleasing when too much enlarged: to keep them rather within their proper limits in respect to size, may therefore, perhaps, be thought most adviseable.

The HAIR of the head is certainly a beautiful ornament, when it takes around the face a gently gliding shape, free from angles, or sharp turnings; not ending suddenly, or harshly: by such a form it contributes very much to an elegant termination of the composition of a face. As to the various combinations of which it is capable, or to which it has submitted, as an article of dress, they need no illustration here.

As the head is the chief seat of beauty, and is in our country the part most generally exposed, we are best capable of forming a judgment respecting it; a few words will contain all we shall offer on the beauty of the other parts of the figure, without meaning to deny that those parts also, are capable of beauty to any supposable degree.

The BREAST of the stronger sex is beautiful, if it be bold, open, clear, and broad; expressing manly  
vigour.

vigour, and alacrity : the bosom of the fair sex, is less ample, and less *square*, is more rounded in its general form, and more elevated, though yet but gently. To the SHOULDERS may be applied much the same idea.

The ARM and the LEG are capable of great beauty : in the arm this is very much assisted by graceful action : and it must be owned, the elegance of a well turned arm, is very impressive. Gliding lines have here their full power.

The KNEE is a joint very difficult to manage in respect of beauty : the number of parts which are here assembled, embarrass the general effect ; if they are distinctly treated, they suffer as a whole ; if they are *slurred* (as musicians speak) they seem to contravene the intention of Nature, that is strength. As this part is but little exposed among us, we are deprived of those opportunities of studying it which warmer climates afford, and consequently we rarely see it beautifully represented.

Beauty of form shews itself most explicitly in the extremities of the figure, the hands, and the feet.

The beauty of the HAND consists in a pleasing, moderate, plumpness, without hardness of any kind ; the fingers gradually lessening, with an agreeable easy diminution, the nails not very long, or powerfully marked ; I think, artists in general are too apt, through desire of delicacy, to represent the fingers as too thin : they rather resemble sticks, than fingers : but, by this remark, I do not mean to recommend clumsiness.

The custom of wearing shoes, while it deprives the artist of an opportunity of studying a beautiful FOOT, conceals the deformity which is but too general among us: anciently, handsome toes were as much esteemed as handsome fingers; but, now, where shall we find them? The fact is, that even the bones of the foot are compressed and displaced by the bandages we wear, and we cannot even find a skeleton to be *mounted* for a surgeon, which has the bones of the toes, &c. placed as they ought to be: whether this be an improvement on Nature, I submit to those whom it may concern.

There is in the human mind, a principle, which refers to *self* every observation made on certain qualities; and among these, the quality of external form may be regarded as occupying a principal place. Is it because the mind, conscious of superiority, is jealous for the reputation and character of its dwelling? is it because, though it finds itself comfortable and easy in a thatched cottage, it beholds with emotion the palaces of others? or, is it because praise appears to us so great a blessing, that, while it circulates around us, we grudge if we receive not our share? but wherefore should external form expect praise? Is it in our power to obtain? No; it is bestowed: Is it complete in any? Nature is not so partial: Is it wholly with-held from any? Nature is not so unjust. If, then, Nature has imparted to each a portion, and each still wishes for more, is there no means of augmenting that portion? Is it not capable of improvement? Surely, it is.



Cosmetics and beautifiers have been long in vogue; their little success might justify their disuse: yet there is a cosmetic, an essence, highly recommended as exalting ordinary features above beauty itself: which gives to the eye the most lively sparkle! to the cheeks the sweetest glow! It is a kind of perfume whose fragrance diffuses itself from the bosom, (where it is worn), and, pervading every limb, kindly animates the whole figure. When very highly rectified, it is proof against accidents, and, if carefully preserved, (which is well worth while) will often recover from dangerous distempers. It is even said, further, that the very tincture of it is not to be despised, that beauty itself is improved by it; and indeed is disgusting without it: — while those who possess it, though perhaps at first sight appearing little likely, yet on further acquaintance, by its influence, excite attachments more general, more honorable, and more durable, than ever did the most exquisite form. This is not offered as a new discovery; old HOMER knew it, and has mentioned it; blind as he was, he was not blind to this; he tells us, the very queen of heaven, conscious of her beauty and majesty, was conscious too how indispensable was this essence; this she condescended to borrow, and this she bound around her in—the MAGIC CESTUS of VENUS.

## PROPORTIONS OF THE FIGURE.

The QUARTER PARTS of the figure are at

- I. The arm pits.
- II. The bottom of the trunk.
- III. The knees.
- IV. The sole of the foot.

The sole of the foot is one-sixth part of the height of the figure; but this measure is generally thought too long.

The longest toe is one nose long.

The hand is the length of one face.

Twice the breadth of the hand gives its length.

The breadth of the hand is equal to that of the foot.

The thumb is one nose in length.

The HAND being capable of an almost infinite multitude of motions, requires much observation to represent it justly; since in every attitude some part or other will vary from its given dimensions, by being *foreshortened*.

It is a good rule, "be careful not to make hands too large, nor their fingers too long."

The FOOT is by no means so facile in its movements as the hand, nor capable of so great variety of attitudes.

As these extremities are seldom, or never, hid by any figure, in any action, they require the greater attention and observation in nature: their perpetual and infinitely varying movement, precludes the possibility of measures for their breadth, since the least change from the original attitude, would totally derange such measures, though never so judicious.

These measures may suffice for imparting a general idea of the proportionate dimensions of these parts; the smaller divisions, such as the knuckles, and joints of the fingers, those of the toes, the length of the nails, &c. are too obvious to need insertion.

## LIST OF PLATES

BELONGING TO

## LECTURE VIII.

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## PLATE LXXX.

According to GERARD DE LAIRESSE, the following are the distances of the parts of a figure, by actual measurement.

## HEIGHT OF A FIGURE.

				Man.	Wom.
From the sole D, to the ancle joint			parts 2	—	$1\frac{1}{2}$
Thence to the inward calf of the leg			-	$2\frac{1}{4}$	$3\frac{1}{3}$
To the	{	outward ditto	-	$0\frac{1}{3}$	$0\frac{1}{2}$
		bottom of the knee	-	3	$3\frac{1}{4}$
		knee pan	-	$0\frac{2}{3}$	$0\frac{1}{2}$
		upper part of the knee	-	$0\frac{3}{4}$	$0\frac{3}{4}$
		thigh	-	3	3
		buttocks	-	2	$0\frac{3}{4}$
To B. the middle of the body			-	$1\frac{1}{3}$	1
To the	{	navel	-	3	3
		hip	-	1	1
		pit of the stomach	-	2	$2\frac{1}{2}$
		arm-pit	-	$1\frac{2}{3}$	$1\frac{1}{2}$
		shoulder	-	2	2
		pit of the neck	-	$0\frac{3}{4}$	$0\frac{1}{2}$
		chin	-	$0\frac{3}{4}$	$1\frac{1}{2}$
		nose	-	1	1
		eyes	-	1	1
		forehead	-	1	1
		hair	-	$0\frac{1}{2}$	$0\frac{1}{3}$
		crown of the head	-	$0\frac{2}{3}$	$0\frac{2}{3}$

BREADTH

## BREADTH OF A FIGURE IN PROFILE.

					Man.	Wom.
The	{	foot is long	-	-	parts $4\frac{3}{4}$	5
		joint	-	-	$1\frac{1}{3}$	$1\frac{1}{3}$
		calf of the leg	-	-	2	$2\frac{1}{4}$
		under part of the knee	-	-	2	$2\frac{1}{4}$
		upper part of the knee	-	-	$2\frac{1}{4}$	$2\frac{3}{4}$
		thigh	-	-	$3\frac{1}{3}$	4
		end of the buttocks	-	-	$3\frac{1}{2}$	$4\frac{1}{4}$
At the navel		-	-	-	4	$4\frac{1}{2}$
The	{	hip	-	-	4	4
		pit of the stomach	-	-	$4\frac{1}{2}$	$4\frac{1}{2}$
Over the arm-pit		-	-	-	5	$4\frac{2}{3}$
The	{	shoulder	-	-	3	$3\frac{1}{2}$
		pit of the neck	-	-	$2\frac{1}{2}$	$2\frac{1}{2}$
The head is square						

## BREADTH OF A FIGURE BEHIND.

					Man.	Wom.
The	{	foot next to the outward angle, parts	1	—	1	1
		foot joint	-	-	1	1
		inward calf of the leg	-	-	$1\frac{2}{3}$	$1\frac{1}{2}$
		outward calf	-	-	2	2
		under part of the knee	-	-	2	2
		upper part of the knee	-	-	2	$2\frac{1}{3}$
		thigh	-	-	$2\frac{3}{4}$	$3\frac{1}{3}$
		end of the buttock	-	-	$2\frac{3}{4}$	$3\frac{1}{2}$
		middle	-	-	6	$7\frac{1}{3}$
At the navel		-	-	-	$5\frac{1}{2}$	6
The	{	hip	-	-	5	$4\frac{1}{4}$
		pit of the stomach	-	-	$5\frac{1}{2}$	$5\frac{1}{3}$
Over the arm-pits		-	-	-	8	$7\frac{2}{3}$
The	{	shoulders	-	-	$5\frac{1}{4}$	$6\frac{1}{4}$
		pit of the stomach	-	-	$5\frac{1}{2}$	$5\frac{1}{3}$
		chin	-	-	2	$1\frac{1}{4}$
Under the nose		-	-	-	$2\frac{2}{3}$	$2\frac{1}{4}$
Over the eyes		-	-	-	$3\frac{1}{4}$	$3\frac{1}{2}$
The	{	forehead	-	-	$3\frac{1}{4}$	$3\frac{2}{3}$
		beginning of the hair	-	-	$2\frac{3}{4}$	$3\frac{1}{2}$

PLATE

## PLATE LXXXI.

## BONES OF THE ARM AND OF THE LEG.

This Plate shews the variations produced by their movements : in which it appears that the arm when straight, measures less in length from A. to B. fig. 1. than it does when partly bent, by the distance C. D. fig. 2. and that the distance is greatly encreased by the further bending C. D. in fig. 3.

Fig. 4. and 5. shew, that the motion of the foot affects the juncture of the foot, enlarging it when acute as D. E. F. and lessening it when obtuse, as A. B. C. The effect of motion on the knee appears to be similar to that of the elbow, as G. H.

## PLATE LXXXII.

ARMS, measured from the Antique.

## PLATE LXXXIII.

LEGS, measured from the Antique.

## PLATE LXXXIV. CHILDREN's HANDS.

## PLATE LXXXV. CHILDREN's FEET.

PLATE LXXXVI. HANDS, parts of the figure.

PLATE LXXXVII. ARMS, parts of the figure.

PLATE LXXXVIII. HANDS, parts of the figure.

PLATE LXXXIX. FEET, parts of the figure.

PLATE

PLATE XC. FEET, parts of the figure.

PLATE XCI. FEET, parts of the figure.

PLATE XCII. LEGS, outlines, parts of the figure.

PLATE XCIII. LEGS, finished, parts of the figure.

PLATE XCIV.

PARTS OF A FIGURE OF VENUS, measured from the Antique.

PLATES XCV—XCVI.

ANTINOUS, measured from the Antique.

PLATES XCVII—XCVIII.

THE SAME FIGURE : back View ; measured.

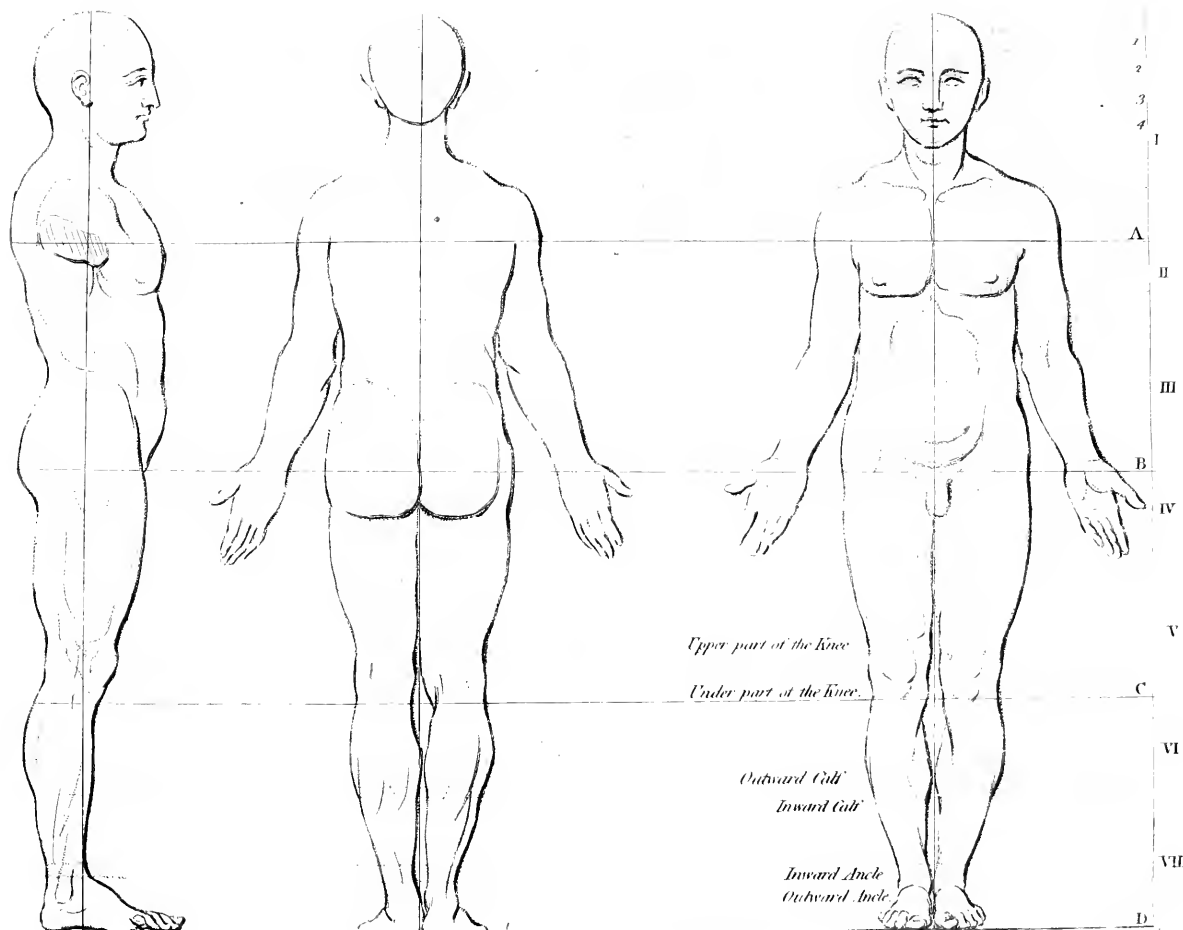
PLATES XCIX—C.

MEASURES OF AN ANTIQUE FRAGMENT,  
Supposed by the AUTHOR of ANTINOUS.

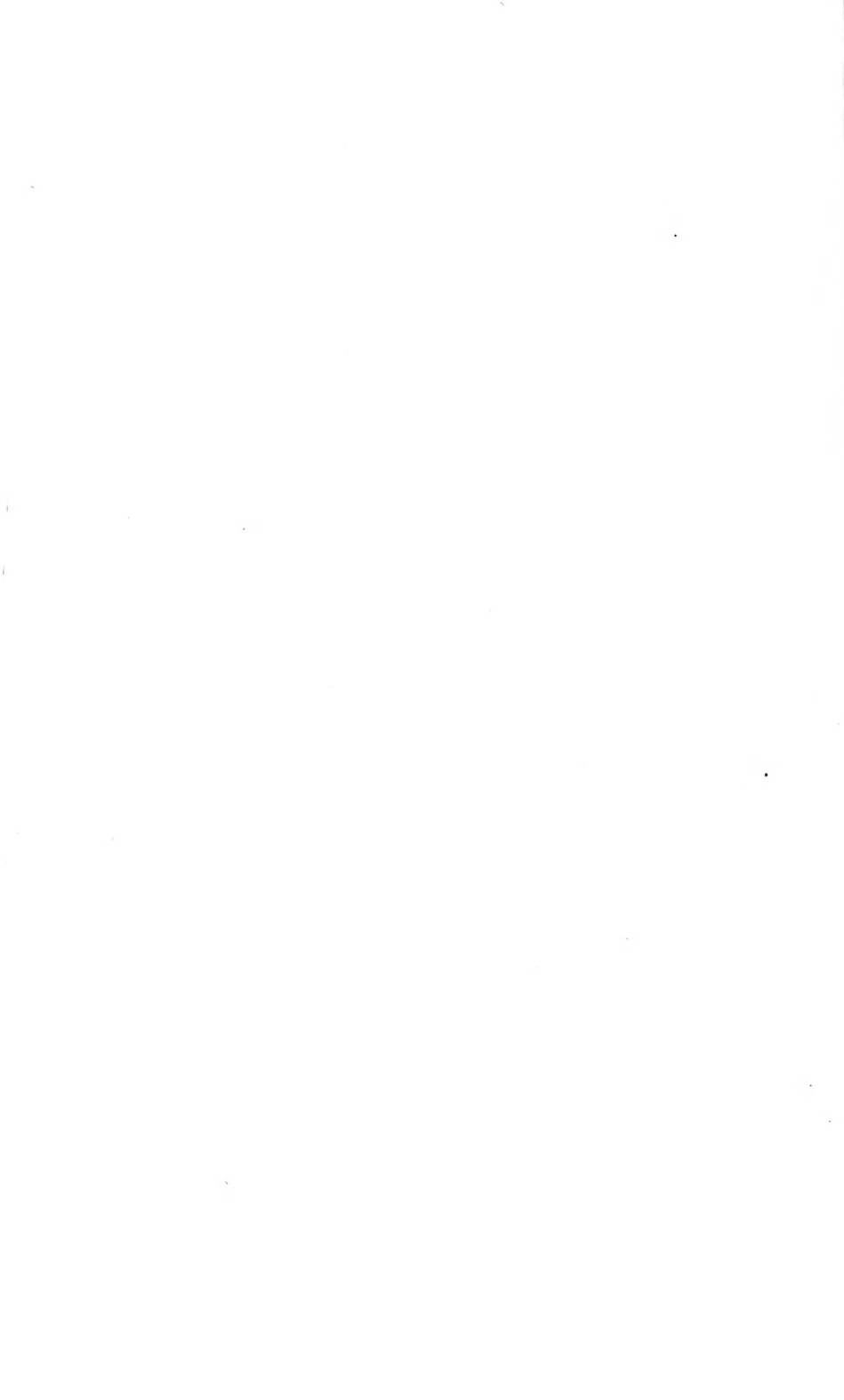
PLATES CI—CII.

ANTIQUÉ BOY : Whole Length, measured from the Antique.

LECTURE

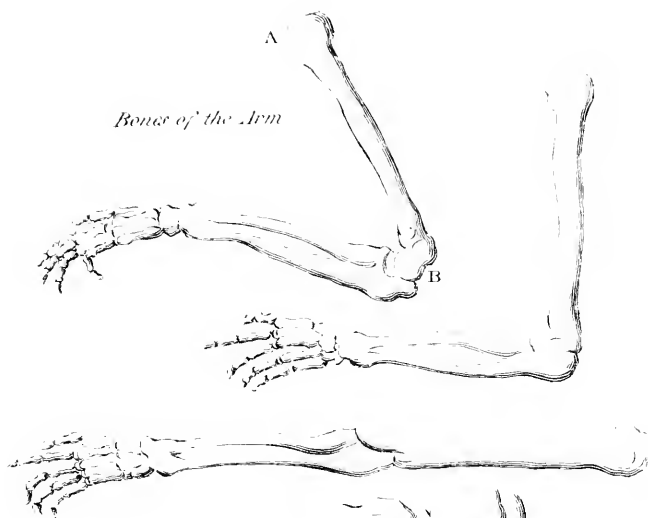


PROPORTIONS of the FIGURE. from actual Measurement.

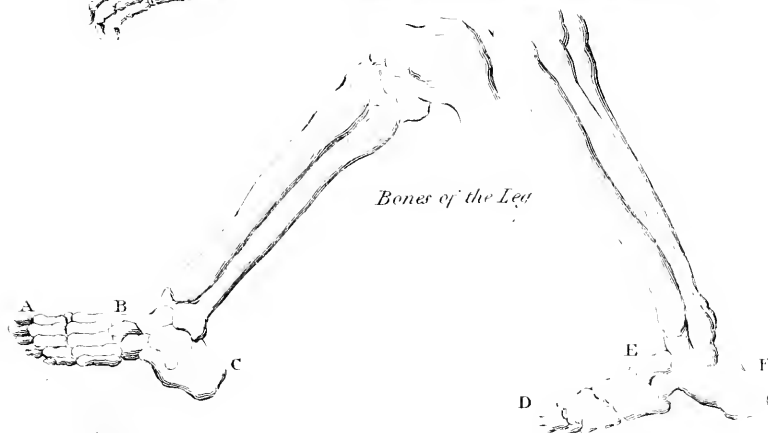




*Bones of the Arm*



*Bones of the Leg*



*Pushing*

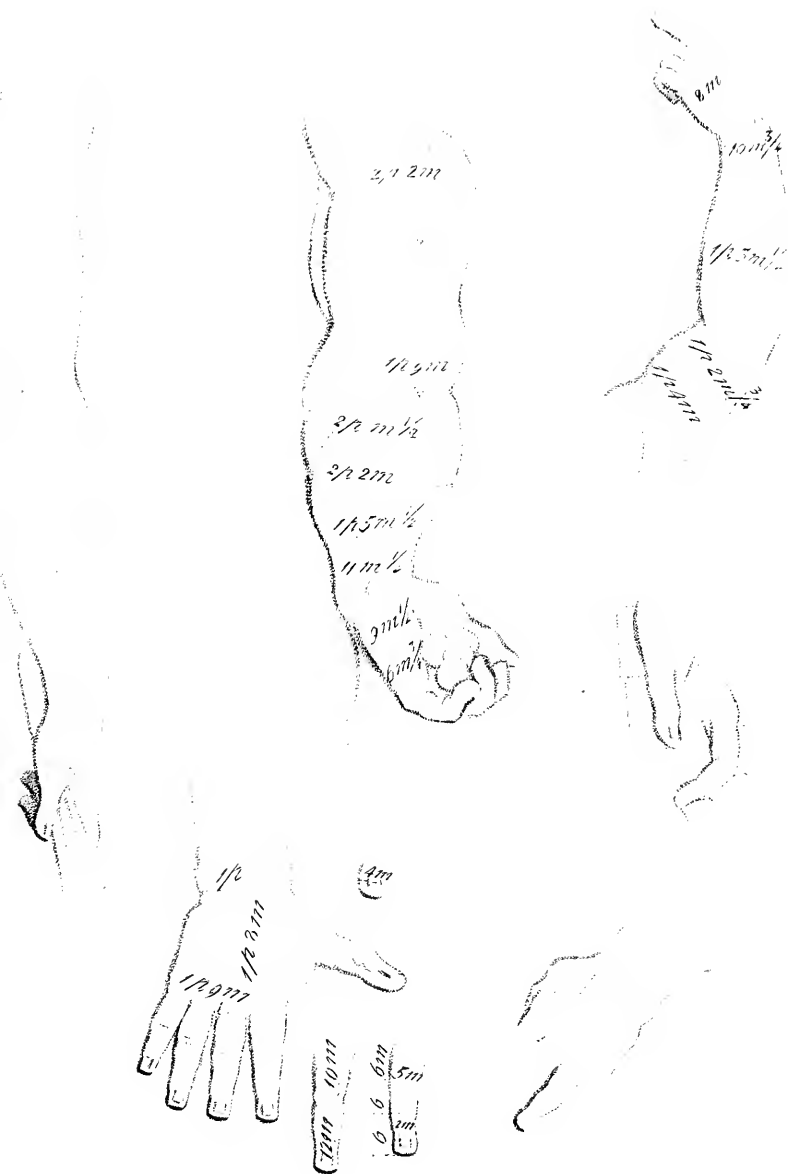
*Pulling*



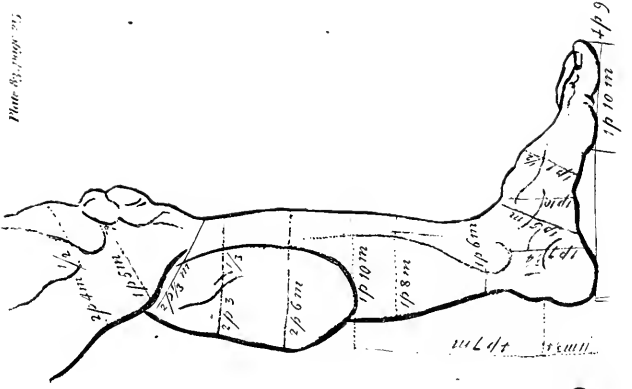
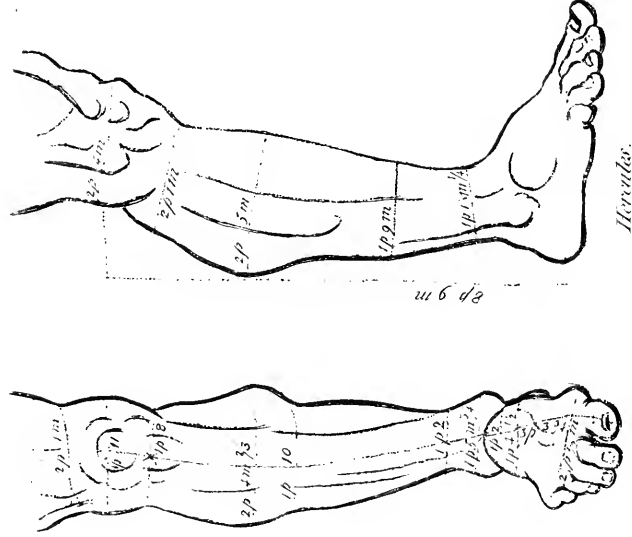






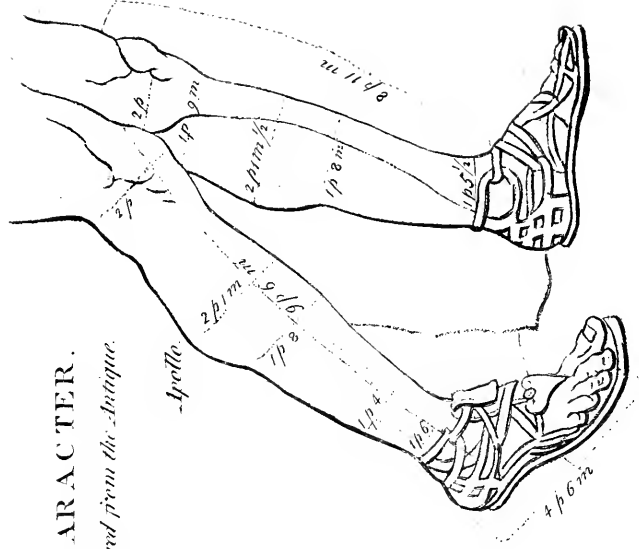
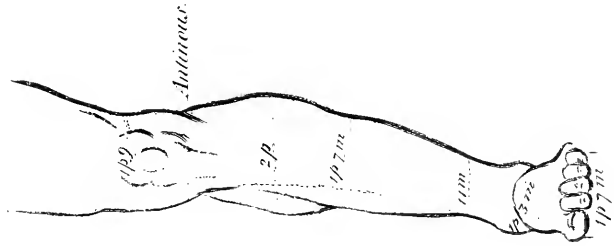






# CHARACTER.

Measured from the Antique.









CHILDRENS FEET.

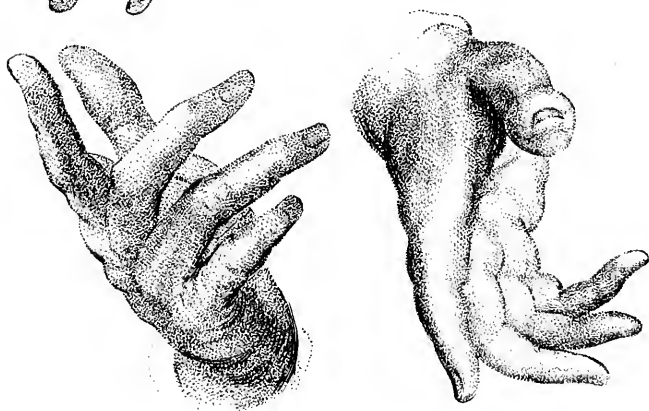
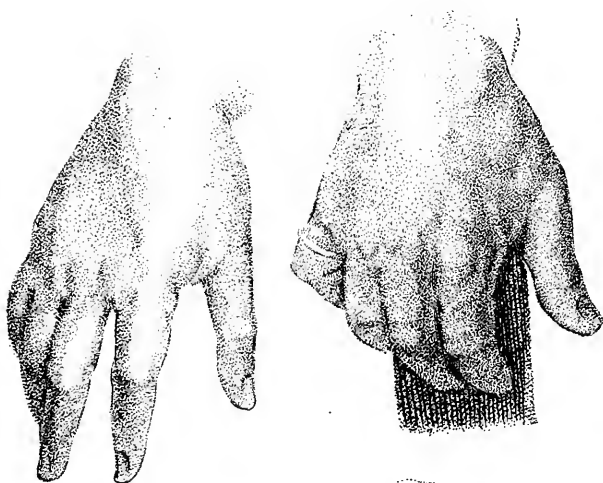
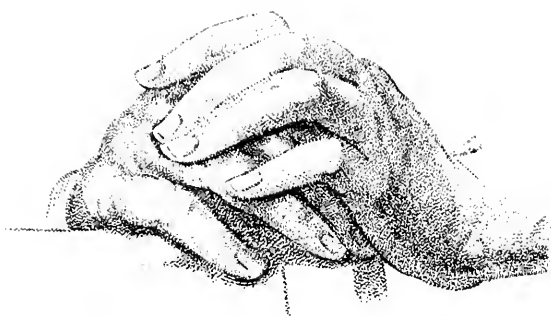


CHILDRENS HANDS.

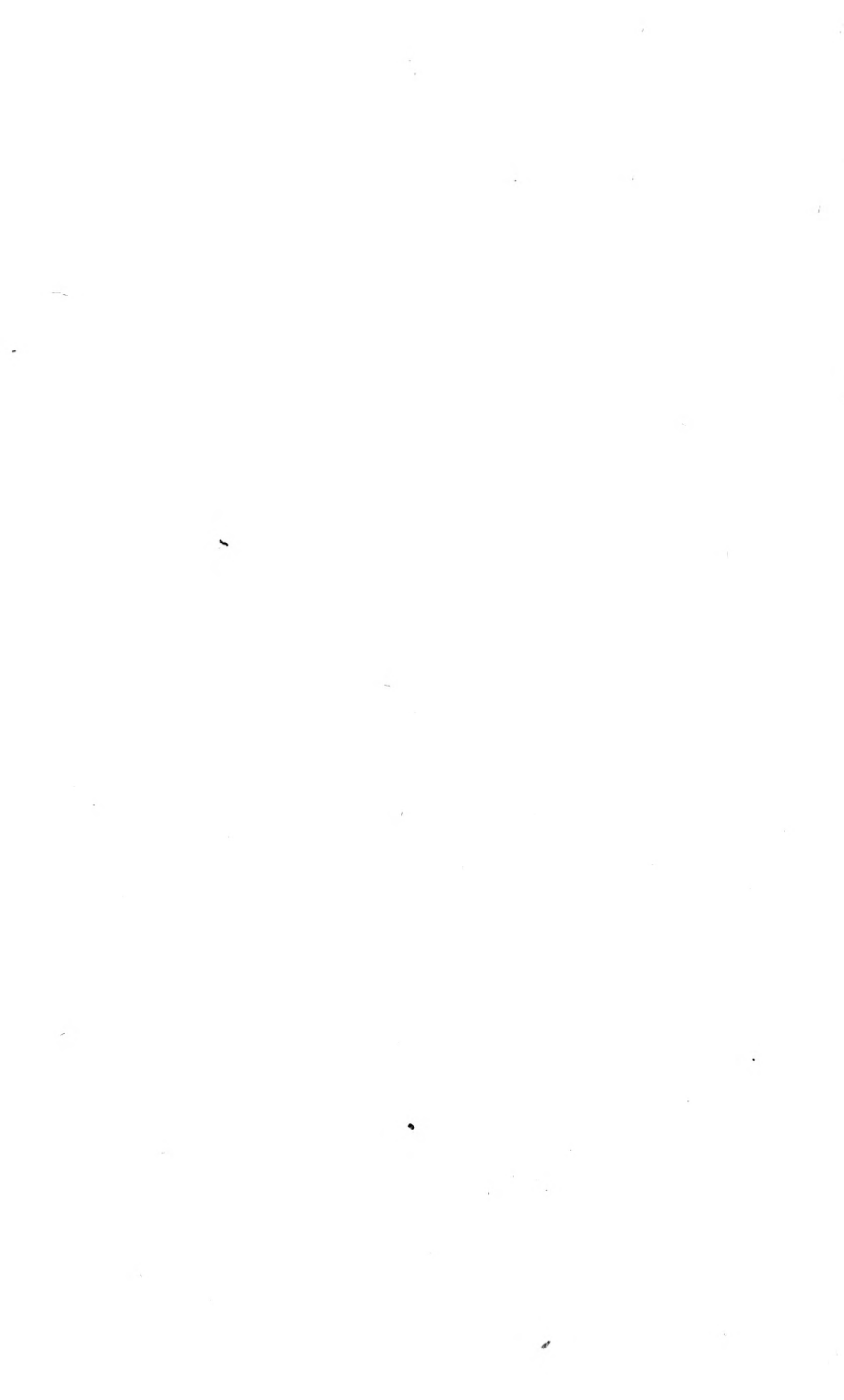








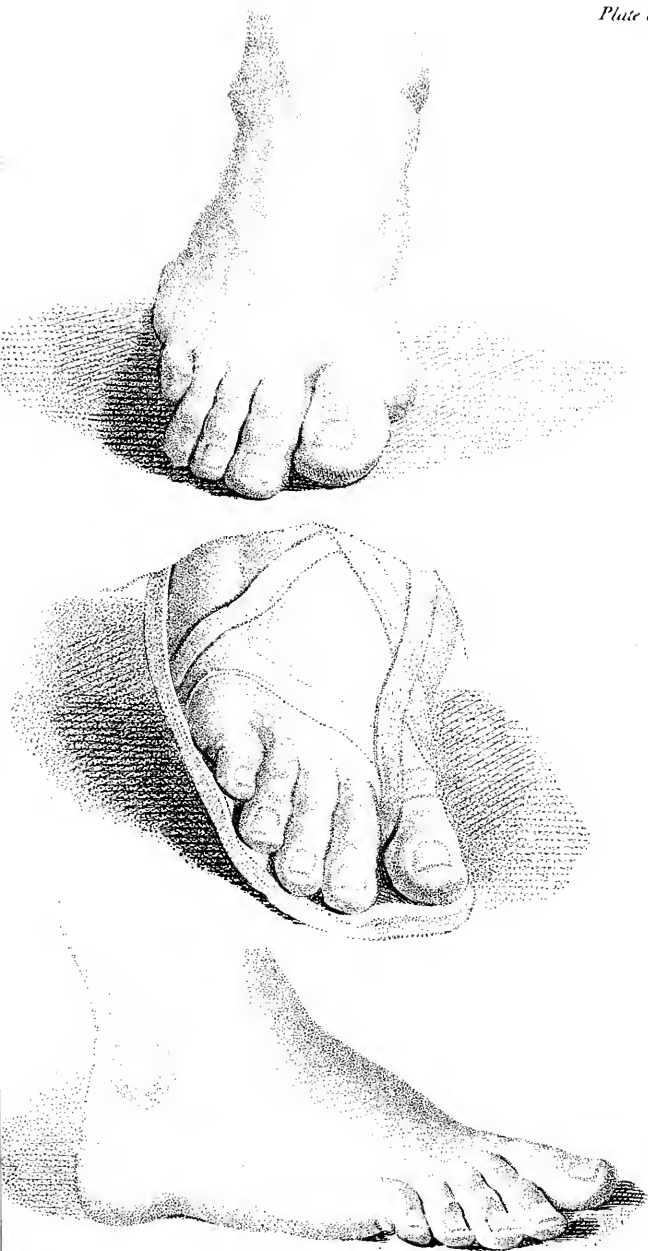




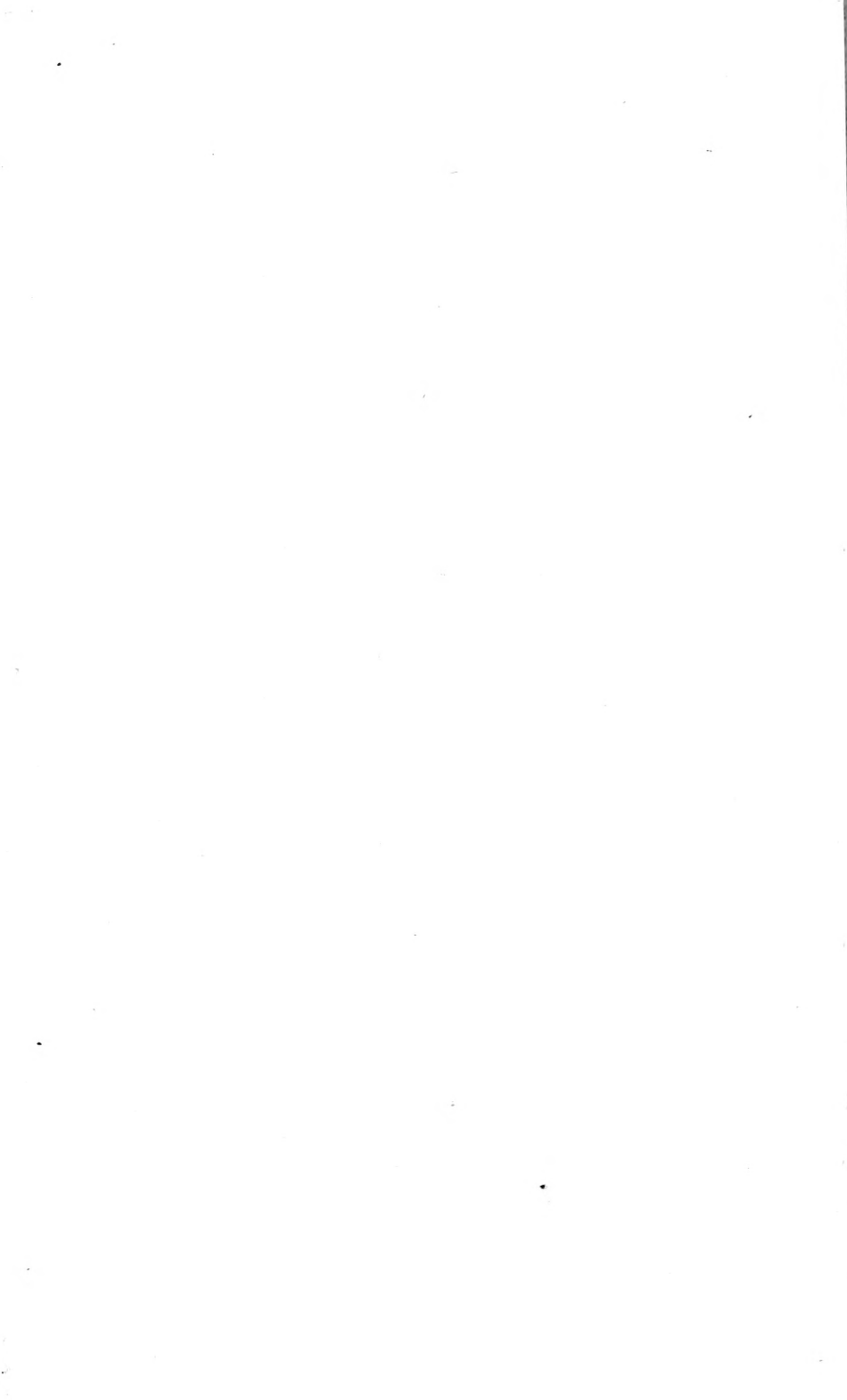


PARTS of the FIGURE.

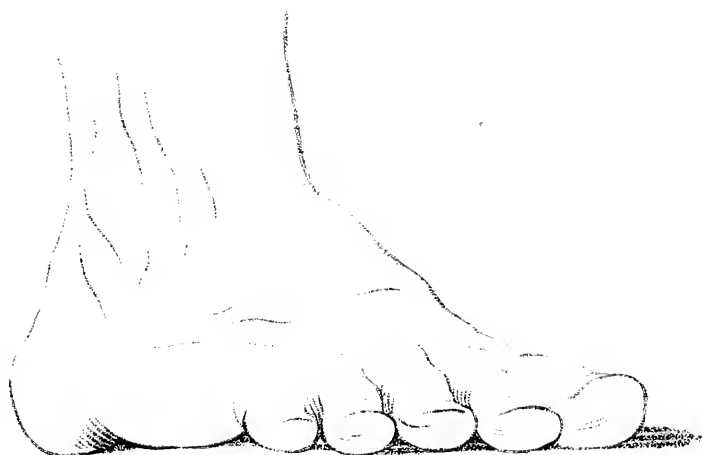




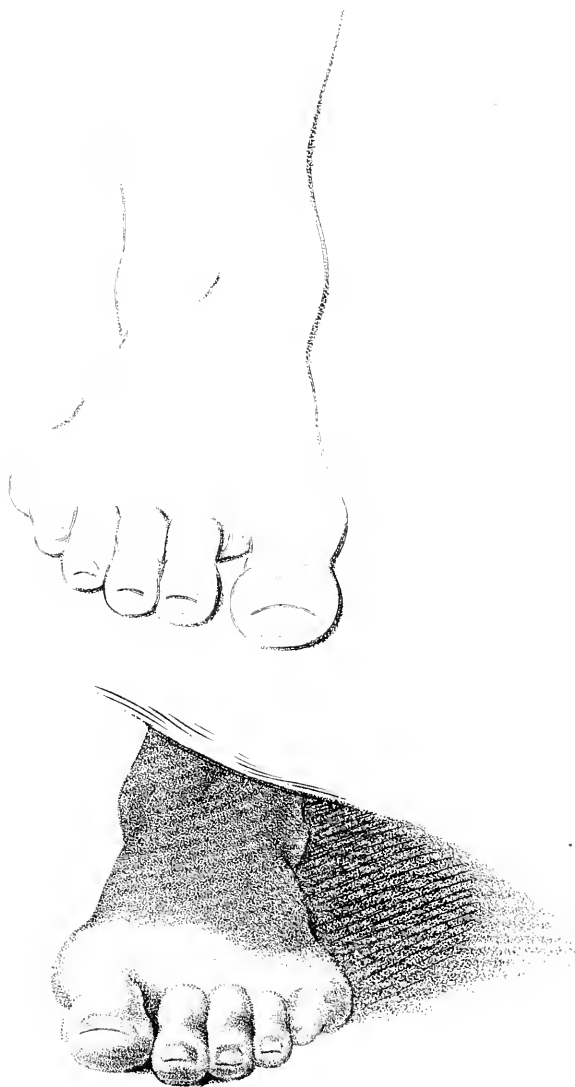
PARTS of the FIGURE.





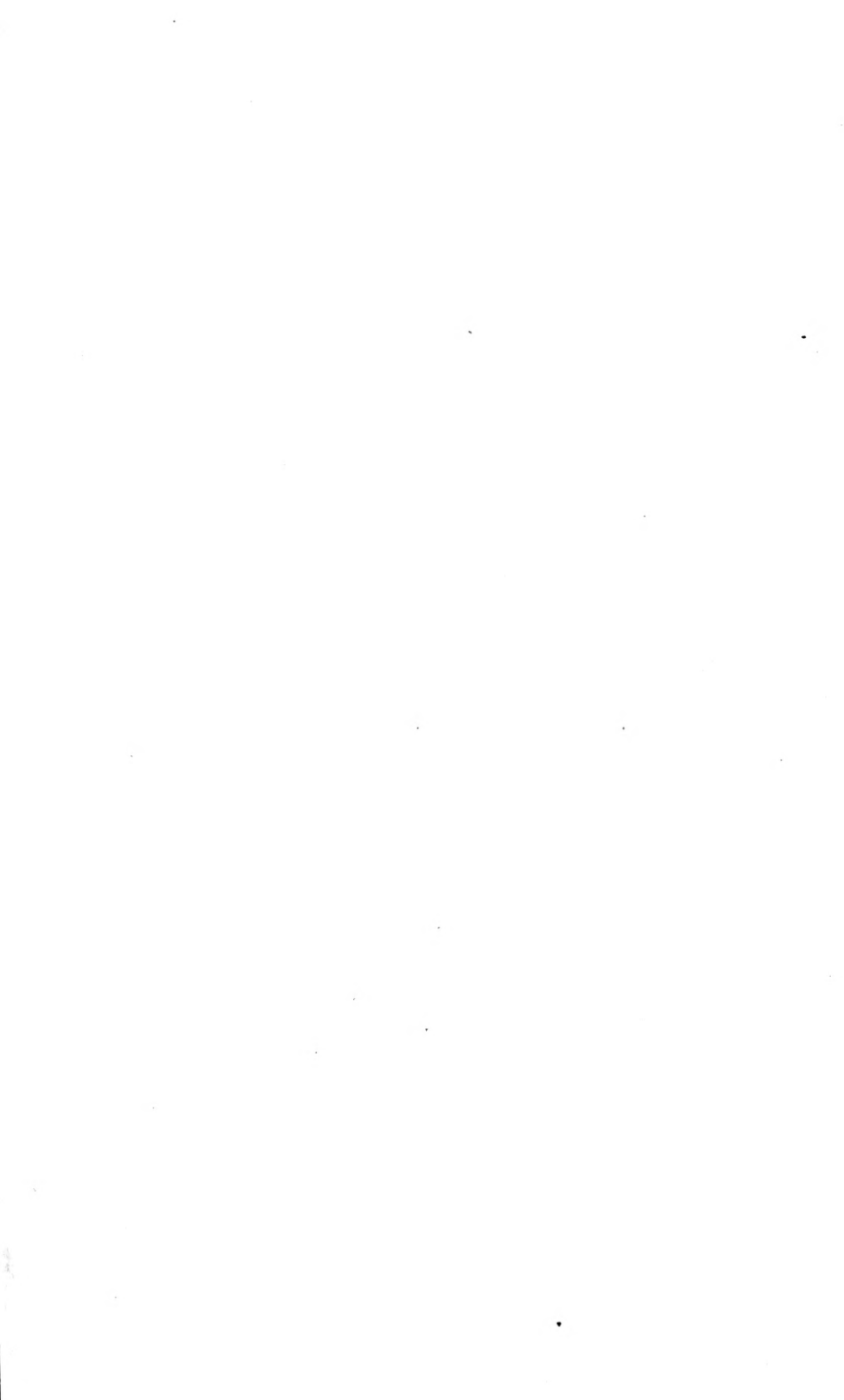


PARTS of the FIGURE.



PARTS of the FIGURE.

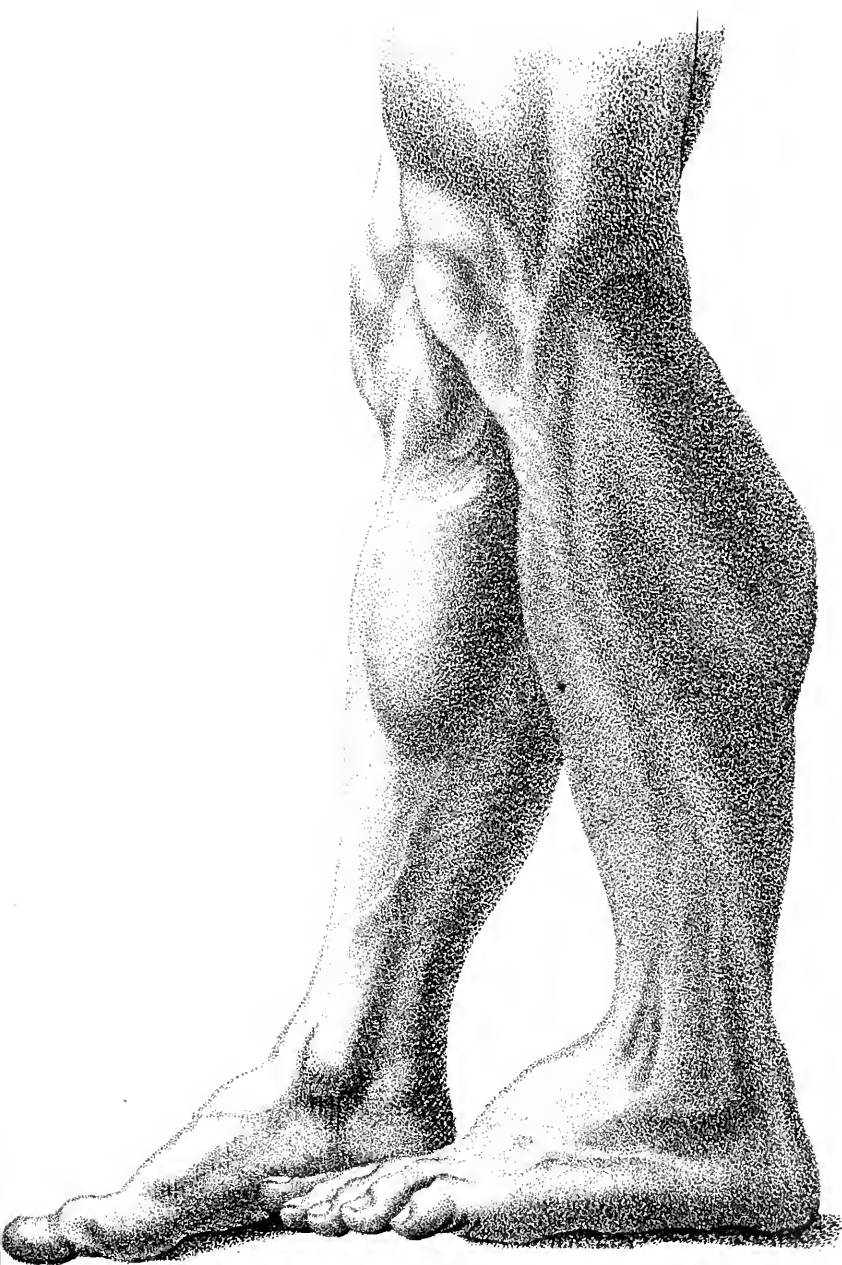






PARTS of the FIGURE.





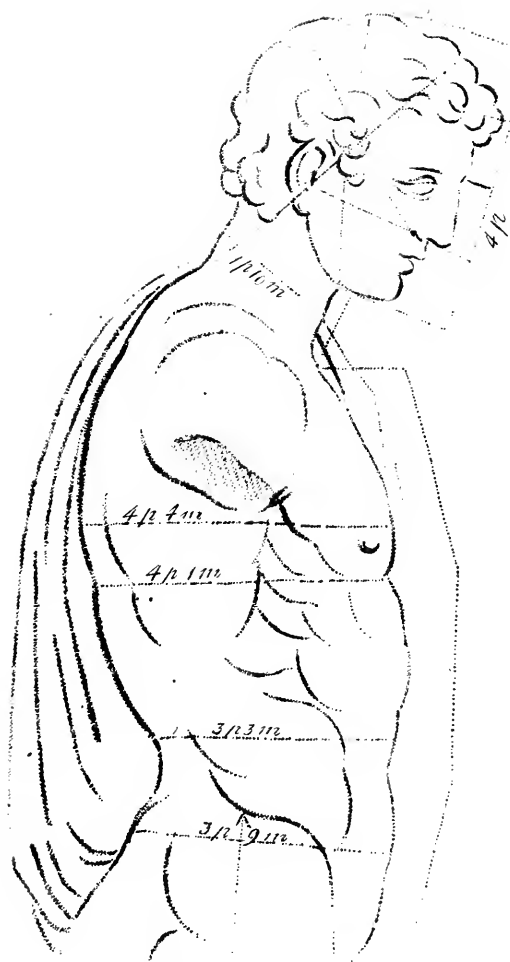
PARTS of the FIGURE.





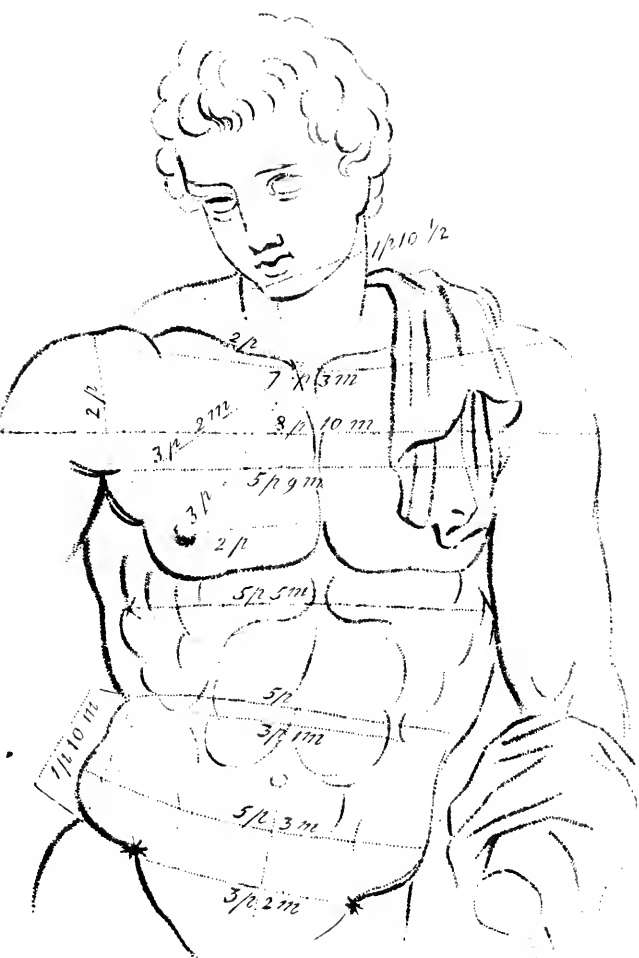






*ANTINOUS.*

*measured from the Antique.*



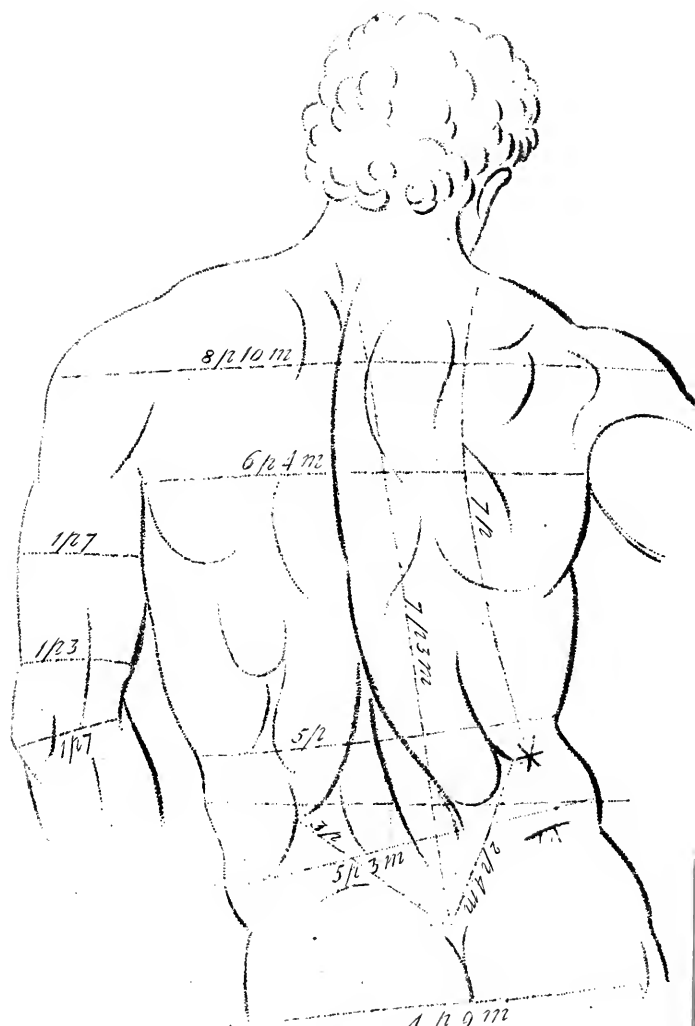
ANTINOUS.

measured from the Antique.



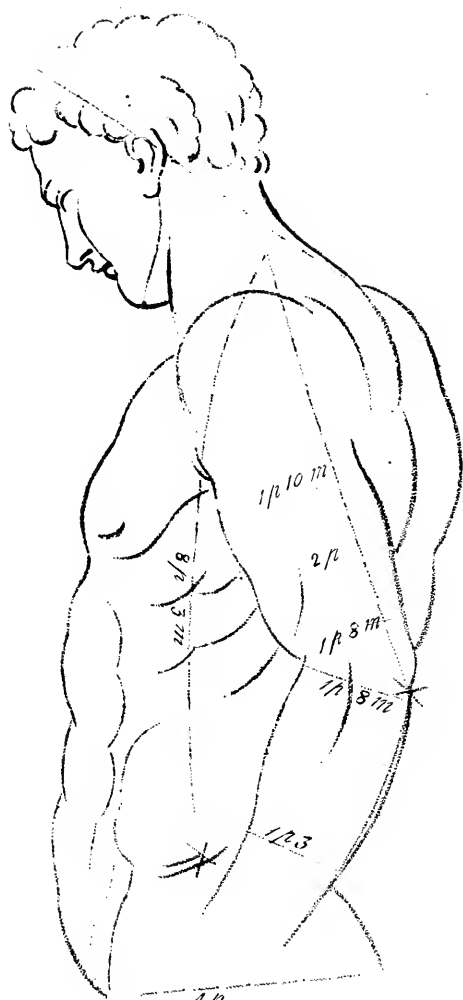






ANTINOUS.

measured from the Antique



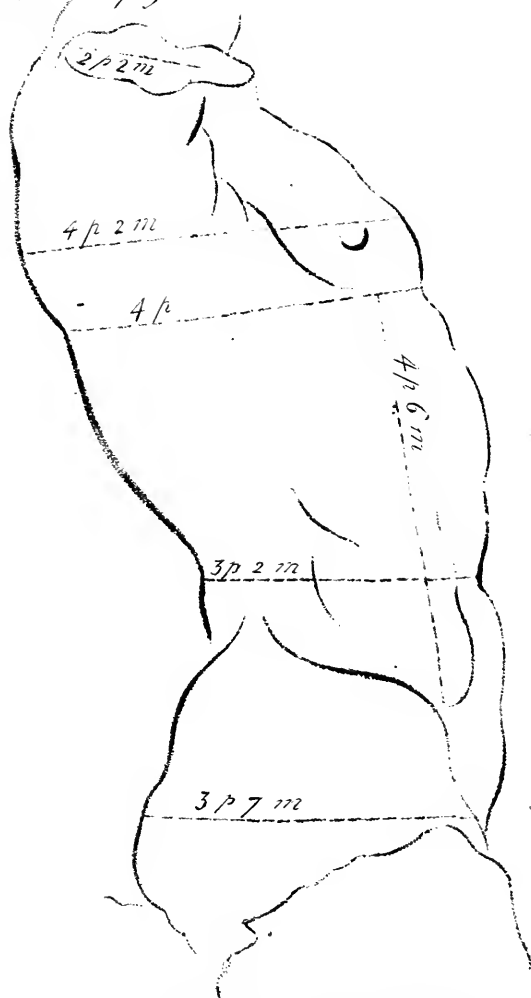
4 l  
ANTINOUS.

measured from the Antique



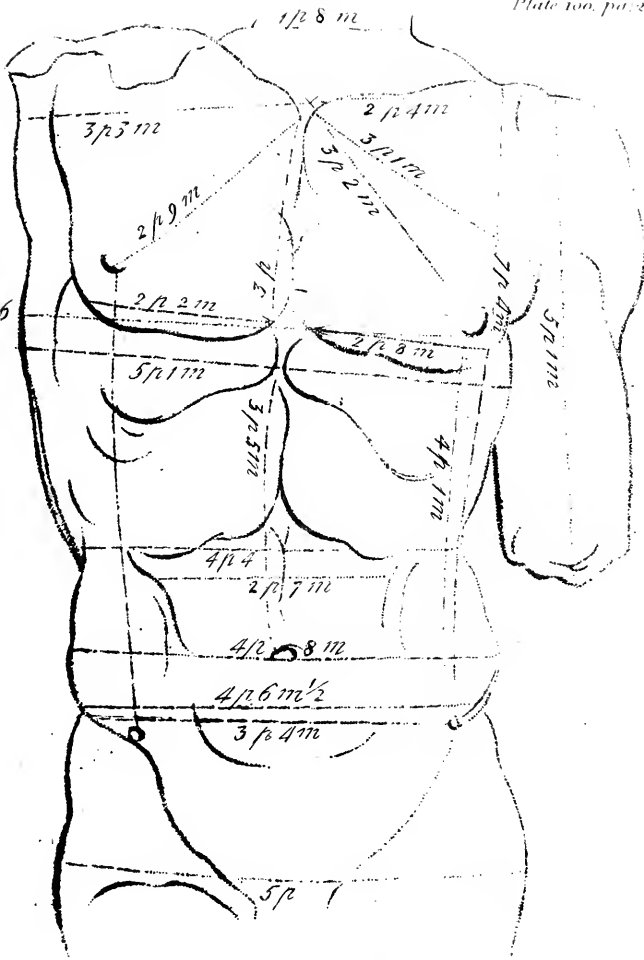


Plate 99. pa. 26. 1/2 9



ANTIQUÉ FRAGMENT.

Supposed by the Author of L. bitinensis



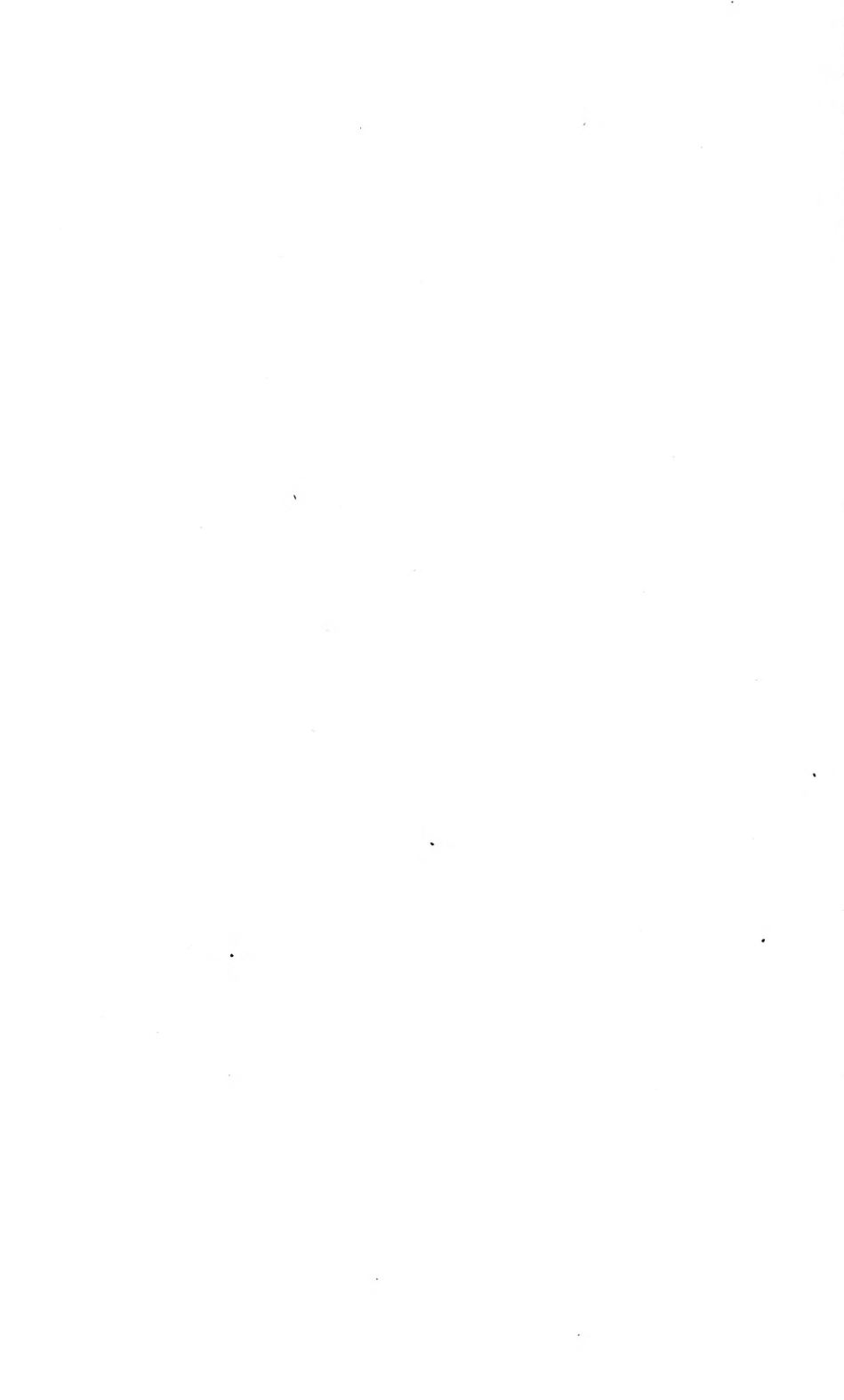
ANTIQUE FRAGMENT.

Supposed by the Author of Antinous.











From the Antique



## LECTURE IX.

.....

## CHARACTER OF THE FIGURE

.....

LADIES AND GENTLEMEN,

WE propose now to investigate some of the principles which impart to the human figure those distinctions which are understood by the term CHARACTER. I have no need, at this time, to explain the term, because, so far as it relates to the countenance, we have pretty largely attended to character at a former opportunity; as many of the remarks then offered are equally applicable to the figure, it is my present design, and I presume it will be most agreeable to my auditors, only to offer such additional observations, as are most intimately connected with our subject, which is, the character of the figure.

If the proportions of the figure were always the same, there would be no occasion to propose any division of character as relating to different periods of life, since children would then be men and women, differing only in stature. I remember, when I visited Paris, I was at first not a little embarrassed at a deceptive metamorphosis of this kind; the boys were so disfigured by bags to their hair, and swords

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by their sides; the girls in hoops, sacques, and têtes, that, after my utmost researches, I gave up the expectation of finding CHILDREN in that city: at the same time, congratulating my native land, that the sweet simplicity of childhood, the engaging attractions of youth, were neither absentees, nor rarities, there. I may therefore frankly appeal to your own observations, LADIES and GENTLEMEN, for the propriety of my remarks on this period of life.

As CHILDHOOD has a constant tendency toward maturity, it is necessary, that it should be furnished with sufficient moisture, and spirits, to recruit their perpetual consumption. Children are therefore fatter, and more plump in their members, than persons of maturer years; whose increase having fed, as it were, on their stock of juices, has exhausted the superfluity of their youthful state. In fact, the progress of human life is from moist to dry; from superabundant spirit, activity, and glee, to solidity and firmness, succeeded by rigidity and weakness. Accordingly, children are, in the *length* of their members, only half the distances of maturity, but in the thickness of their muscular measures they are much more than proportionate. Instead of being the distance of two faces from the shoulder to the elbow, they are only one; the same across the shoulders, and in the legs.

We have formerly noted, that a man measures in height seven and a half heads, or ten faces; but observe, that, infants measure only *five* faces, and children five heads in height: as they advance in stature they approach nearer to the proportions of maturity.

As those who grow fastest not only become taller than others, but likewise more speedily exhaust their fullness of flesh, they seem to grow swifter than they really do; their thinness making their proportions seem longer than they otherwise would appear.

The innocence, the simplicity, the endearments of childhood, have given occasion to artists to introduce a very numerous family of characters, which children contribute to express; that powerful deity, CUPID, stands at their head, and with his extensive retinue of loves, makes a conspicuous figure. These are extremely useful to painters, and to poets, on sundry occasions, and serve to indicate, or to explain, their ideas, where mortal men are forbidden to appear. So far as mere allegory, or allusion to ancient mythology, &c. requires them, I accept their services; but, I by no means approve of their introduction in scripture subjects, as if they were cherubim; for the cherubim were not infants heads with wings at the neck (as usual in a painter's heaven), but hieroglyphical compositions of various animals, united, and cloathed with wings; with two covering their faces, with two others covering from their hips downward, and with two flying.

I shall remark here, though somewhat before its place, on the figures of ANGELIC BEINGS, that they should have most elegant and graceful proportions, such as appear best fitted for speed, and celerity. Our idea of them is, that they are spirits assuming a visible form to render the services they have in command: The wings we usually give them, express their rapidity, their more than human speed, while

at the same time they distinguish them : but it seems evident by every relation of their appearances, that they assumed completely the human form, and were not discovered by those to whom they were sent, till the purposes of their mission were accomplished, and themselves revealed the secret.

One can hardly say, that, by association of ideas,—after angels come devils ! yet as, by arranging together personages of contrary characters, the contrast may render more sensible the peculiarities of each, we shall here advert to some of those less amiable forms, whose introduction is sometimes absolutely necessary, to explain the subject of a picture, its occasion, or its consequences.

SATAN, as having been an angel of light, should be supposed to retain, notwithstanding his fall, many of those elegancies of person, and manners, which we attribute to angels : the ideas of malignity, cruelty, envy, fraud and rebellion, which compose the moral character of this infernal foe, should be combined with more beauty of figure than is usual. Is it a thing utterly unheard of among mankind, that a fair face should shroud a false heart ? that an agreeable external appearance should be contradicted by internal depravity ? and if this occurs among mankind, why may not the idea be tolerated, when transferred to other natures ?

But let me state this clearly : the *historic* character SATAN may be treated differently from the vulgar character the devil : and while we leave to the vulgar their devil, or even on vulgar subjects conform to vulgar conceptions, we ought, I think, where the elevated



elevated style of history, as employed on superior subjects, admits, or rather requires, to depart from that uncouth representation usually given to this character, and to treat him with more dignity, though fallen, than has commonly been his portion. Let me not be thought too kind to Satan; yet, might I quote the proverb, I should apply it to express my opinion, that artists have rarely “given the devil his due.”

It is sometimes necessary, in picture, to represent ideal personages of another class; such as supposed demons of air, earth, or water, who, when raging in storms, tempests, earthquakes, &c. require a distinction of character correspondent to their offices, and to the employments respectively assigned them. The same may be said of the passions of the mind, when introduced, and of diseases of the body. If an artist has to represent the figure of pestilence, for instance, the character of this ideal personage should conform in some degree to the effects produced by his influence; if the disorder produce paleness, leanness, debility, some indication of these should appear in the agent who directs, promotes, and diffuses the disorder; whereby the nature, or cause, of the disorder, may be suggested to the eye of the spectator, that the subject may be understood without a comment.

The same principle applies to representation of the passions; the effect they produce on the mind is usually accompanied by some correspondent effect on the body: this effect on the body, then, must be the mean employed by art to indicate what passes  
in

in the mind ; and must be introduced for that purpose, in compositions which require such accompaniments.

There are two subjects which, rarely, are well characterized by artists ; and indeed, to characterize them well, it must be admitted, is very difficult. I mean TIME, and DEATH.

TIME has been so long running his course, that now he is certainly old, and must be represented as an old man ; yet an old man without decrepitude, without weariness, without that *inertia*, which accompanies human age : for, does not Time still run his course, as quickly, as ever ? and still urge, with unabated rapidity, his unwearied flight ? This, then, requires signs of strength, of vigour, of ability, which seem contradictory to what is just remarked of his age : now, in one, or other, of these respects, artists often err ; they represent a figure too young for old Time, if they attend to the idea of vigour ; too feeble for ever-moving Time, if they attend to his age, and past duration. Perhaps this subject should be treated on somewhat new ideas : what forbids our regarding Time to come—as an infant,—or a child,—or a youth (according to its supposed distance from us) ; Time present—as an adolescent, or of mature age ; Time past—as declined into imbecility, expressed by the tokens of age, and weakness ? and, indeed, it ought to be remembered, that, although the employment of Time has long been allegorized by his scythe and his hour-glass, yet destruction is not his only occupation : though he sweep away part of the human race, yet another part he ushers into existence ;

existence ; and he is no less active in renewing the generations which are to succeed, than in withdrawing those who are no longer to continue. Nor is this confined to the human race : our joys, our sorrows, events prosperous or adverse, what we expect with eagerness, what we dread with anguish, these are all under the conduct of Time : are not these ideas too dissimilar in their natures to be adequately represented by one figure, with one kind of distinguishing *insignia* only ?

DEATH is not thus impartially employed ; he introduces none to supply the vacancy occasioned by the absence of those he removes ; he carries off, but he *brings* none in return. Death, therefore, may be justly symbolized by *insignia* restrained to his devastating office. It is usual to personify Death by a skeleton ; but the propriety of this image may, I think, be doubted. A skeleton has not those parts which are necessary to the performance of any bodily action ; an *active* skeleton is, therefore, a contradiction : and as to a figure extremely thin and meagre, covered merely, as it were, by a membrane, (which is sometimes substituted) I certainly cannot recommend it as picturesque ; for surely this is hideous : in every view, then, this figure has its difficulties ; which render a better emblem highly desirable.

To return to the sons of men : as ADOLESCENCE and YOUTH succeed to childhood, the measures of the figure continue approaching to those of maturity : of these measures we have spoken as they are generally applicable, but as every person is not exactly alike, personal variations must be referred, principally, to natural character.

Here

Here I entreat the attention of my auditors to their own recollection, and observation ; for character being continually before us, we are accustomed to judge for ourselves with sufficient certainty. Whenever we have seen bending beneath the weight of his burden, a slim spindle-shanks, whose form scarce indicated strength enough to support his knot, we have felt that such a figure is equally *out of character* for a porter, as it is to employ a Hercules in measuring a yard of gauze.

As character is most conspicuous at maturity, we shall here pay attention to those of its branches, which, we before observed, might be referred to the SEXES, to the natural INCLINATIONS, and to the acquired HABITS of mankind.

The distinct character of form in the SEXES is sufficiently apparent, and perfectly correspondent to the general bias of their minds : in the female sex, we observe, and permit without complaint, an earlier and more lively sense of danger, because the female form is less calculated for resistance and combat : whereas, similar alarms would offend us in a man, whose bolder nature is supported by superior strength. On the same principle, the graces of an elegant woman, are inconsistent with the athletic figure of a man. When a man assumes the softness and delicacy which belong to the other sex, he contradicts the course of nature, and becomes a just object of ridicule ; as when a woman acts the hero, or becomes a good fellow, she has quitted her sphere, lost her attractions, and forgotten her very self. Each sex has employments and duties proper to it, nor is  
any

any thing more satisfactory to a virtuous mind, than to see them discharged with readiness and pleasure ; —except the consciousness of being so engaged.

Whatever absurdities displease us in real life, should be avoided in representation : as, on the contrary, whatever is esteemed excellent, or honourable, especially, if characteristically excellent, or honourable, should be the object of an Artist's imitation.

Female figures should not only be characterized by a general grace, but likewise by the delicacy of the particular parts. The neck of a lady is very different from that of a man ; being more slender, the muscles less conspicuous, the cavities between them less sensible, and in its turns more graceful.

The muscles of a man's arm are bold, and prominent ; the more tendonous parts, such as the wrist, and back of the hand, shew evidently, as it were, the nature of their component parts, even the veins appear swelled and large : compare with these the same parts in the other sex, and we find a plumpness, a roundness, almost an *evenness* throughout the whole. None of us (Gentlemen) pretend to equal the slender wrists, the delicate hands, the flexible and taper fingers of our fair associates ; we yield to them beauty, elegance, grace, happy to think these too become our own, when their hearts bestow their hands !

To resume our proposed order ; the same causes which inscribe the mental characters of mankind on their faces, contribute to render their figures expressive of NATURAL DISPOSITIONS, some are fat, others lean ; some heavy, others light ; some tall,

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others

others short ; and by this diversity, to the very great and general advantage of mankind, one person is distinguished from another. The manner and air of those with whom we are intimate, is so strongly impressed on our minds, that we can scarce mistake them even in a crowd : if there be nothing peculiarly striking in their gait, there is yet such a general correspondence of appearance as clearly identifies their persons.

I have indeed heard of brothers extremely like each other ; and I recollect an instance (which is inserted among the French trials) of two persons so precisely similar in features, gait, manners, voice, height, and even in the moles on their faces, and other parts, that one personated the other ; and was by his relations, his acquaintance, and even by his wife and children, admitted to the rights of the other. They had been comrades in the army, where the personated informed the personator of his intimate concerns, very circumstantially, by which knowledge the deceiver long maintained his credit. He was at last suspected on account of an estate which he wanted to sell ; the magistrates of the place determined in his favour ; his opponents applied to a superior tribunal, which decided against him ; in consequence, he boldly appealed to the parliament as the *ultimatum* : but, while matters were thus situated, the real and proper person returned from the army, having lost a leg :—which loss was the only difference whereby a casual observer could have distinguished them. The impostor ended his life on a gibbet.

This

This singular fact evinces the propriety of the observation, “no rule without exception,” an observation which (if any where) might, I should otherwise have thought, have met a contradiction on the subject of character.

Natural disposition is confirmed in its effects on the figure when it is corroborated by acquired habit. Should we abstract from FALSTAFF's figure, his round belly and swollen appearance; and describe him as thin and meagre, would such description be thought natural? The effect of that course of life to which he is supposed to have been addicted, is certainly what we find in him: not indeed punctually as he describes himself, ‘a goodly portly man, i'faith, and a corpulent; of a cheerful look, a pleasing eye, and a most noble carriage;’ but rather, as ‘a tun of man, a bombard of sack;’ as FLUELLEN has it, ‘the fat knight with the great pelly-doublet, full of gests, and gypes, and knaveries, and mocks.’ As a contrast to this great-pellied man, observe, ‘that bearded hermit-staff justice SHALLOW, a man made after supper of a cheese-paring, a forked radish, with a head fantastically carv'd upon it, so forlorn, that his dimensions were to any thick-sight invisible, the very genius of famine, you might have trussed him, and all his apparel, into an eel-skin.’

The same poetical authority, in opening the mental disposition of RICHARD III. makes him thus comment on the *character* of his figure:

‘I, that am rudely stamp'd, and want love's majesty—  
I, that am curtail'd of this fair proportion,

G g 2

Cheated

Cheated of feature by dissembling nature,  
 Deform'd, unfinish'd, sent before my time  
 Into this breathing world, scarce half made up,  
 And that so lamely and unfashionably  
 That dogs bark at me, as I halt by them'—

Is there any wonder such a cramped figure should be the seat of a mind full-fraught with villainy? or that the human “bottled spider” should possess a venom far worse than that of the insect?

What the real character of many persons might be, abstracted from their PROFESSIONAL HABITS, is not easy to say; as we do not see them till those habits are formed, and as attentive observers may fail in their endeavours to make just allowance for the force of custom. That professional habit is very powerful, and very evident, must be granted, when we recollect the frequent remarks continually made on the subject. Observe how conversation runs upon it: “Such a person looks like a divine; or at least like a student: such another, has a very warlike mien; is quite weather-beaten; very bluff; a right-down sailor, or soldier,” &c.

Certain it is, that a constant habit of moving any member of the person in one direction, will impart to that member an aptitude to fall into that direction on every occasion, whether connected with its original cause or not. A baker who has been used to carry a bread-basket on his shoulders, always retains in walking somewhat of an air as if loaded; nay, I have been shewn instances of that perpetual jerk of the shoulders which eases the weight of the basket, remaining long after the person had left off that business.



business. Persons used to exert great strength in their arms, can scarce handle any thing lightly : if a couple of butchers *pat* each other on the shoulder, 'tis with nearly as much force as would knock down an ox.

I think it worth observing, that this effect is also evident among animals : I have noticed many a team of horses, taken off from the waggon, and going to some other part of the farm yard, or along a street, in which all the fore horses have *pulled* the hinder ones, as if they had also the whole weight of the waggon behind them : so abiding is the force of custom !

Weariness and vigour cause a difference of character in the same person, at different times ; the same man is taller in the morning than after he has done a hard day's work ; he has *really* lost of his height, and he has lost very considerably, of his apparent vigour and strength.

Apparent vigour and strength are certainly more evident in those who follow trades which require great exertions of body, than they are in sedentary professions. Perhaps, I ought also to say, that, there is a difference in the character of those who reside in great cities, from those who breathe the fresh air of the country ; this I suppose has frequently been noticed ; and not always to the advantage of the citizen.

Character is most apparent in those parts of the body which are most exercised, they being more strongly *impregnated* (shall I say) with its principles : hence those persons who use little exercise can shew little vigour in any part, or in the whole figure ; and  
hence

hence those used to labour shew the effects of it throughout.

“When we consider the great weight chairmen often have to carry, do we not readily consent, that there is a propriety and fitness in the Tuscan order of their legs, by which they properly become characters as to figure? Watermen too are of a distinct cast or character, whose legs are no less remarkable for their smallness; for as there is naturally the greatest call for nutriment to the parts that are most exercised, so of course those which lye so much stretched out, are apt to dwindle, or not grow to their full size; so that a broad pair of shoulders, and spindle shanks, may be thought to distinguish this class of men.”

And is not custom, or habit, if not a source of grace, yet one cause that grace shews itself in the *general* movements of persons in the better ranks of life? I have indeed seen a country wench perform some one action, as genteelly as the most elegant lady could have done it, because it was a natural offspring of the mind; but immediately has that grace been quashed by a return to vulgarity. Such instances, however, serve to shew, that want of education in the precise fashion of motions, is no invincible impediment to graceful address, in a person of an ingenuous and liberal disposition of mind: but, when such a mind is happily instructed by precept, the effect communicates itself throughout the whole of that person's manners.—And while manners make the man, the clown, whose thoughts are perpetually recurring to his wealth, whose pride of purse is

is his imaginary excellence, shall be contemned and neglected, and the epithet ‘much of a gentleman’ be bestowed on one of half his estate.

The character acquired by habit, is so strong, that many persons used to courts have been discovered through the disguise of peasants; as where is the peasant whose demeanour would comport with the behaviour becoming a drawing-room?

These, or similar ideas, are so evident among mankind, that they have been transferred and attached to imaginary beings also; and according to the respective *professions* of gods and goddesses, have been the proportions technically assigned them. DIANA as an huntress, must be light and agile; MINERVA may be more robust; APOLLO would be strangely described by the heavy dimensions of NEPTUNE or PLUTO; as NEPTUNE or PLUTO would think themselves ‘vilely fallen away,’ were their limbs as slender as those of the god of day.

Mr. HOGARTH has attempted to set this article in a clear light; and his remarks merit attention: as we already have suggested somewhat the same mode of proceeding, we shall introduce them without any further remark. “Having set up the Antinous as our pattern, we will suppose,” says he, “there were placed on one side of it, the unwieldy elephant-like figure of an Atlas, made up of such thick bones and muscles, as would best fit him for supporting a vast weight, according to his character of extreme heavy strength: and, on the other side, imagine the slim figure of a Mercury, every where neatly formed for the utmost light agility, with slender bones and

taper muscles fit for his nimble bounding from the ground.—Both these figures must be supposed of equal height, and not exceeding six feet.

“ Our extremes thus placed, now imagine the Atlas throwing off by degrees certain portions of bone and muscle, proper for the attainment of light agility, as if aiming at the Mercury’s airy form and quality, whilst on the other hand, see the Mercury augmenting his taper figure by degrees, and growing towards an Atlas in equal time, by receiving to the like places from whence they came, the very quantities that the other had been casting off, when, as they approach each other in weight, their forms of course may be imagined to grow more and more alike, till, at a certain point of time, they meet in just similitude; which being an exact medium between the two extremes, we may thence conclude it to be the precise form of exact proportion, fittest for perfect active strength, or graceful movement; such as the Antinous we proposed to imitate and figure in the mind.

“ We may illustrate it a little more, by observing, that in like manner, any two opposite colours in the rainbow form a third between them, by thus imparting to each other their peculiar qualities; as the brightest yellow, and the lively blue that is placed at some distance from it, visibly approach, and blend by interchangeable degrees, and, as above, temper rather than destroy each other’s vigour, till they meet in one firm compound; whence, at a certain period, the sight of what they were originally is quite lost; but, in their stead, a most pleasing green is found,

found, which colour Nature hath chosen for the vestment of the earth, and with the beauty of which the eye is never tired.

“ From the order of the ideas which the description of the above three figures may have raised in the mind, we may easily compose between them various other proportions,”—as so many mixtures of colours.

Quitting these ideal personages for the humbler station of mankind ;—we observe that, as human life advances, CHARACTER assumes other distinctions of appearance : our composition, intended for a limited duration, falls gradually to decay ; the spirit and firmness of maturity decrease to inactivity, and indecision. Having strength to spare, youth may stand on one leg, yet sustain itself well ; age requires always two, and sometimes calls in additional support, in conformity to the riddle which represented man as “ a creature of four legs in the morning, two at noon, and three at night.”

“ To represent an old man standing,” says LEONARDO DA VINCI, “ you must give him a dull, indolent attitude, with slow motions, his knees a little bent, his feet straddling, his back crooked, his head stooping forwards, and his arms rather folded than spread too wide.”

Age being deficient in strength, exerts the whole body, to perform what at the noon of life would have required only a part, or a single member.

The imbecility of age is exquisitely drawn by the Royal Author, on whose words, were I to enlarge, I might comment, thus : “ Remember now

thy Creator, in the days of thy youth, ere the evil days come, or the years approach, wherein thou shalt complain, I have no pleasure." When the mental abilities shall have been gradually decaying ; when the reasoning, the conceptive, the reflective, the excursive powers shall forego their faculties ; when, what was once bright as the meridian sun, splendid as the beams of noon, shall be diminished to a few rays of ambiguous twilight, or to the feeble, the frigid lustre of the ever-changing planet ; that feeble lustre abating to the obscure glimmerings of distant stars, intercepted by clouds, thick clouds, clouds like those which accompany rain.—

In that day the keepers of the house (the arms) shall tremble, the strong men (the legs) sink beneath their burden, the grinders (the teeth) fail, unable to discharge their office. The once brilliant inspector is dark and useless : where is its vivid lightning, its penetrating influence ? the sparkling eye is extinct ! The pleasant voice is mute, whose gentle accents formerly delighted an attentive family, or cheerful friends ; which diffused sprightly wit, or darted mirthful sallies ; which promoted the loud carol, and assisted the joyous song : the daughters of music are enfeebled, the lips refuse their utterance, the tongue declines its duty ; the carol, and the song, give place to fear ; fear of accident from above, fear of danger from below. The once auburn locks are now white as the blossom of an almond ; the once vigorous body is now emaciated, yet, the emaciated body is a burden to its supports : and desire fails. What ! no desires ! no wishes ! no requests ! None. Be-  
cause

cause man departeth to his long home, and the mourners go about the streets. The silver cord (the spinal marrow) is loosed, the golden bowl (the skull) is broken, the pitcher at the fountain is destroyed (the larger vessels, *aorta*, &c.); the wheel at the cistern (the heart and its motions, *systole* and *diastole*) is ruined; the dust returns to its origin, the earth; the spirit to the Author who imparted it.

Thus have we closed the history of life, and thus we close the article CHARACTER: we lay down in the silent tomb the mortal part of our nature, and await that reviviscence which we are taught to expect: what may be the CHARACTER of the bodies we shall be favored with when we are again called to inhabit such vehicles, we cannot say: it is enough for us to conclude, from the benevolent omnipotence of their Author, that they will be every way fit for our habitation; and every way worthy the power, the dignity, and the kindness, which has prepared them for us.

## ADDENDA TO THE ARTICLE CHARACTER.

THE variety of CHARACTER among mankind has given occasion to an equal variety of measures and proportions, each claiming to be adopted as a system of principles. Some masters are fond of the slender, which they think genteel; others are not satisfied, unless they represent the quality of strength in an eminent degree; and these make every figure brawny and muscular: so that while by some masters figures are drawn to the proportion (or rather disproportion) of ten heads; others are equally absurd in adopting less than seven heads. We have given the general and regular medium, to which, in temperate climates, mankind most usually correspond. It has been observed in the LECTURE, that in the colder climates of the globe, the inhabitants seem shrunk into dwarfs: we may add, that beneath the Torrid Zone the inhabitants are more slender and spare; to this, among other causes, the manner of their living may much contribute, as well as the nature of their climate. It is evidently impossible such diversity can be reduced to measurement; and every attempt of that kind is, and must be, fallacious. The variety of character found among any single nation, may defy the most indefatigable to reduce it to systematic measures: of which any person may judge, who, in a crowded street, will observe the passing populace—some may be very tall, others very short; but the generality will justify the principles we have adduced. It may be worth while just to hint, that

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the



the proportional parts of brute animals do not fall into divisions by any means so regular as those of the human figure ; on the contrary, to measure them by dimensions of their heads, or their heads by divisions of their noses, would be evidently absurd ; and yet in these subjects a distinction of character is abundantly visible ; and very lately a shepherd has sworn in a court of justice, that he knew each individual sheep of his flock by its countenance (a circumstance which the judge said was not new to him) ; such is the unlimited fertility of Nature !

It might have been observed in the LECTURES, that both gigantic persons, and dwarfs, have generally very large heads. The tallest person we remember (BAMFORD, the Hatter of Shire-Lane) was proportionably large in his figure : but he purposely stooped considerably, to conceal as much as he could his extraordinary height. All the dwarfs we have ever seen, have had large heads ; and, in general, members too small for their bodies : indicating a preternatural conformation of their parts ; and a great deviation from the usual course of nature.

.....

Mr. GRAINGER, in his "Biographical History" (which is a list of portraits) gives an account of "The lively portrait of BARBARA, wife of Michael VAN BECK, born at Augsburg, in High Germany ; the daughter of Balthasar and Anne Urster aged 29. A. D. 1651."

The

The face and hands of this woman are represented hairy all over. She has a very long and large spreading BEARD, the hair of which hangs loose and flowing like the hair of the head, &c. [This print we have seen, and confirm Mr. G.'s description of it.] Such another *lusus naturæ* is "ANNA MACALLAME, born in the Orkneys in Scotland, A. D. 1615, being presented to the king's majesties sight, October 1662." She is represented in a fur cap and man's gown, her BEARD is very large, and like an old man's: the following verses are under the print.

Tho' my portraiture seems to be  
A man's, my sex denies me so;  
Nature has still variety,  
To make the world her wisdom know.

Mr. G. adds, "I saw, A. D. 1750, at the palace of St. Ildefonso, in Spain, a portrait of a Neapolitan woman, with much such another BEARD as Anna Macallame's. I also saw, a woman at Rotherhithe, with a masculine BEARD. The largest of these is by no means comparable to that of BARBARA VAN-BECK."

These instances of nature's excentricity, may be added to that mentioned in the LECTURE in confirmation of the proverb, 'no rule without exception:' these are striking exceptions surely!

I do not find, notwithstanding their singularity, that the proprietors of these beards were considered as *witches*, although such an excrescence was a principal mark attributed to that kind of gentry; "I think the 'oman be a witch indeed, I spy a great  
*pearl*

*peard* under her muffler," says parson HUGH \*. The errors of superstition are banished : certainly the fair sex are more fascinating witches, *without* this appendage than with it.

.....

We are told of ALEXANDER, that in order to preserve his *character* of personal representation, he forbad all Artists to represent him except APOLLO the painter, and LYSIPPUS the sculptor in brass : not less scrupulous on the subject of her *character*, was our QUEEN ELIZABETH, as appears from a proclamation, dated 1563, which prohibits "all manner of persons to draw, paynt, grave, or pourtrayit her majesty's person or visage for a time ; until by some perfect patron or example, the same may be by others followed, &c. and for that her majestie perceiveth that a grete nombre of her loving subjects are much greved, and take grete offence with the errors and deformities allredy committed by sondry persons in this behalf, she straightly chargeth all her officers, and ministers, to reform these errors, &c." Were a similar law enforced, it would prevent the spoiling of much good copper, ink, and paper, as well as "grete offence," with the unlikenesses of our illustrious, and royal personages of the present day.

\* Merry Wives of Windsor.

. . . . .

The copiousness, and indeed almost infinity, of the article CHARACTER of the FIGURE, would require, if traced minutely, a greater proportion of Plates than can be allotted to it; and, after all, a selection only could be offered. Aware of this difficulty, to illustrate this LECTURE, we have had recourse to the Antique for a number of additional subjects, and from among the most famous figures extant, have selected such as either by their celebrity, or their remarkableness of CHARACTER, or their contrast with others, might most readily explain and enforce the principles previously adduced. Nevertheless we have retained our former examples of CHARACTER under less dignified forms, and forms which more commonly offer themselves in Nature.

There is less need to be diffuse on this Article, as the plates belonging to the PROPORTIONS of the FIGURE have prepared the student for the advantageous reception of these; and those illustrating the Lecture of EXPRESSION of the FIGURE, may be considered as so many instances of CHARACTER no less than of EXPRESSION.

LIST

## LIST OF PLATES

BELONGING TO

## LECTURE IX.

.....

## PLATE CIII.

This plate represents variations of Character, in the proportions and form of the figure, occasioned by the changes attendant on the progressive stages of life.

Fig. 1. A CHILD ; whose general aspect is shorter, plumper, and rounder, than that of any other period of life : and not only is this the general character of the figure, but of the parts also, to the very extremities.

Fig. 2. Shews the effect produced by advances toward maturity : the growth of these figures has produced a thinness, a delicacy, a prolongation of parts, which, while it partakes much of the moisture of early life, yet is greatly varied in its proportions from those of fig. 1.

Fig. 3. The youth and tenderness of No. 2. seem to be advanced in this figure to greater firmness and strength, yet without losing that freedom and lightness which characterise the activity of youth.

Fig. 4. This figure, to the most accurate and delicate proportion, unites the vigour and firmness of that mature age, which is the prime of life : health, promptitude, and whatever of boldness and alacrity may be expected, seem to be characterised in the forms of this figure.

*Edit. 7.*

I i

PLATE

## PLATE CIV.

Fig. 1. and 2. are two views of that celebrated figure commonly called the **ANTINOUS**; which is esteemed the most perfect model of grace and beauty, in the delicate manly form.

Fig. 3. and 4. are two views of the famous **HERCULES** of **GLYCON**, esteemed the most perfect model of muscular strength, and *powerful* formation.

These characters are placed together with design to impress more decidedly, by means of contrast, the peculiarities of each: each in its style is *great*; yet in Proportions and Character each is so different from the other, as well in the whole as in the parts, that it would be endless to enumerate the particulars.

Though these figures are given but on a small scale, yet their differences of conformation are very evident: the **ANTINOUS** has been given at large in Plates 95, &c. under the article Proportion. To estimate properly the contrast of these figures, the **ANTINOUS** should be conceived of as under six feet high; while the **HERCULES** should be estimated at upwards of seven in height, and the breadth of his members in proportion.

## PLATE CV.

Fig. 1. Partly with design to correct a general mistake which has prevailed respecting the character proper to **BACCHUS**, we have chosen to select an instance of the form given to this deity by the ancient Artists, in which youth and beauty, and graceful and tender proportions, are chosen to form the representation of the enlivening God of Wine.

Fig. 2. A character of **SILENUS**; which well contrasts that of **BACCHUS**: and appears to be much nearer to the Bacchus of certain moderns. The general air, as well as form, of this figure, at once impress themselves, on the spectator's notice.

We might remark on these two characters, that the effect of wine is different, whether it be used for refreshment, or indulged in to excess. To this difference the ancient Artists have attended; and while the deity seems to be merely enlivened by the vinous beverage, the libertine shews in his form the consequences of intemperate swilling, &c. &c. on his constitution and figure.

Fig. 3. The **APOLLO BELVIDERE**.

Fig. 4. **MARS**. These two figures shew a disposition to, and fitness for, exertion; but exertion of different kinds: lightness, grace, agility, characterise the first: strength, resistance, determination, force, characterise the second: each is proper to its office, and employment.

## PLATE CVI.

Fig. 1. VENUS: the very delicate, graceful, youthful yet mature, and tender yet complete, proportions of this celebrated figure, undoubtedly entitle it to hold a distinguished place among the characters which may claim beauty—a beauty not merely human, but divine.

Fig. 2. DIANA: light, agile, rapid, brisk, fit for celerity, and swiftness of motion.

Fig. 3. A WATER NYMPH; whose clear fountains yield the translucent stream, fresh, pure, and gentle: and whose double sources are hinted at by her carrying two water urns.

Fig. 4. FLORA: whose dignified character unites elegance of attitude, and graceful motion, to mature and matron-like proportions.

As the characters of these figures require they should be cloathed, it is very rare to find them otherwise; their proportions, nevertheless, appear sufficiently varied; though they are thereby precluded from yielding those precise and accurate measures of the parts, &c. which we obtain from some others,



## PLATE CVII.

Fig. 1. A FAUN : whose riotous mirth, raised by an undue indulgence in the juice of the grape, well expresses the effects of inebriety on the but half human character of his kind.

Fig. 2. A heavy, but grand, symbolical representation of a river god (THE NILE), whose capacious and overflowing stream imparts plenty wherever it extends : the dignity of this river, its importance, its magnitude, are well expressed by the great breadth of his proportions, and the general amplitude of his figure.

Beside the differences of these figures as to their character, the difference of their expressions and attitudes deserves notice : that of the FAUN is little short of extravagance through excess of activity and exertion : that of the NILE is stately, sedate, dignified : so that these subjects (as indeed most of the others), are not less examples of *expression* than of *character*.

## PLATE CVIII.

Fig. 1. PAN teaching APOLLÔ to play on his Pastoral Pipe.

A capital group ; and a striking contrast. APOLLÔ, delicate, thin, and slender ; PAN, broad and heavy, but vigorous and strong : a mixture of the goat with the human form.

Fig. 2. A CENTAUR driven by CUPID.

The alliance of the human and bestial forms, is, certainly, beyond a liberty ; it is a licentiousness : yet Art may boast, when it has succeeded, as in this instance, in giving a character of which it could have had no prototype in nature. Not only is the horse part fine, but it is united to the human part with much skill ; and the character of the human part is such as perfectly well agrees with the animal.

However there may appear something noble in the external appearance of this and other compound figures, because Art has imparted that nobleness to them, yet whoever has any acquaintance with internal anatomy, will quickly discern the utter impossibility of any such mixture taking place to advantage, in nature ; because, if the principal viscera were placed so as to suit one of these characters, the other must be vacant : or, if to suit both, the viscera must be double, *i. e.* complete in each.

PLATE CIX. A FIGURE from the ANTIQUE.

PLATE CX. A BOY; from a DRAWING by  
Mr. COSWAY.

PLATE CXI. BOY and DOG.

PLATE CXII. A DUTCH BOOR, Smoaking.

PLATE CXIII. A SOLDIER, standing, resting  
on his Colours.

PLATE CXIV. A DUTCH BOOR in Enjoyment.

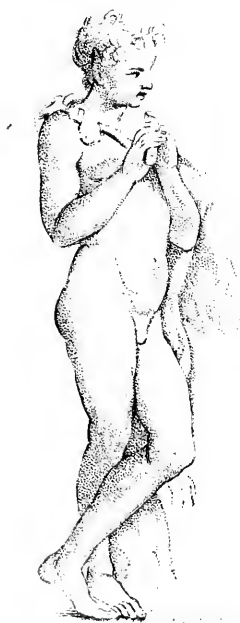
PLATE CXV. A SOLDIER Reposing.

PLATE CXVI. SANCHO PANÇA.

This Plate exhibits that celebrated Character in four different situations : 1. Offering combat to his antagonist the Barber ; wherein we remark, that how bold soever his fists may appear, the rest of his figure preserves a considerable distance, wisely placing *generalship* in securing a retreat : 2. His prowess alarmed at the oracular head : 3. Laughing at one of his Master's vagaries : 4. Endeavouring to maintain the judicial character of the Governor of Barataria.

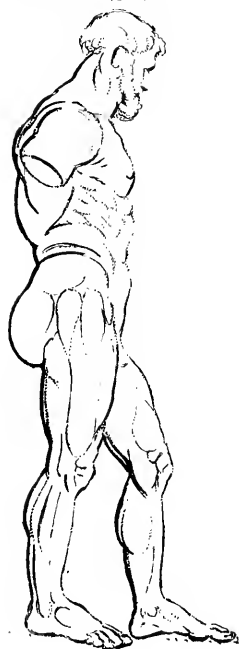




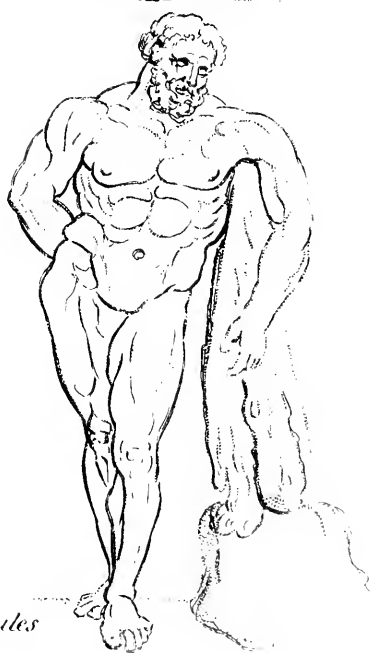




*Antinous*



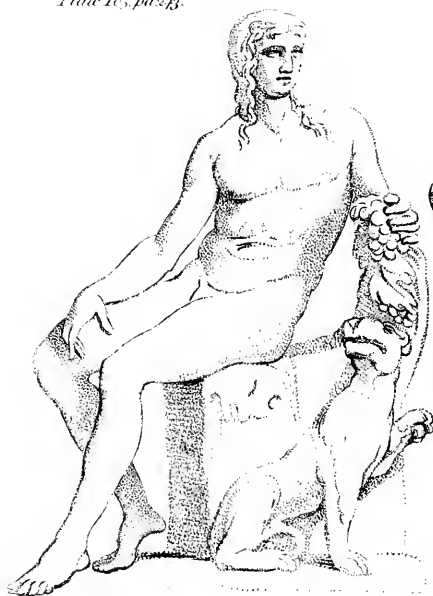
*Hercules*











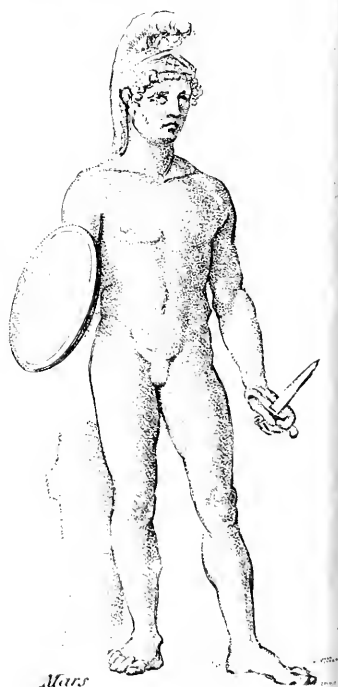
*Bacchus*



*Silenus*



*Apollo*



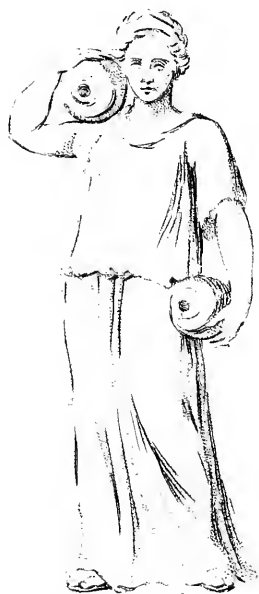
*Mars*



*Venus*



*Diana*



*Water Nymph*



*Flora*







*Faun.*



*River Nile.*



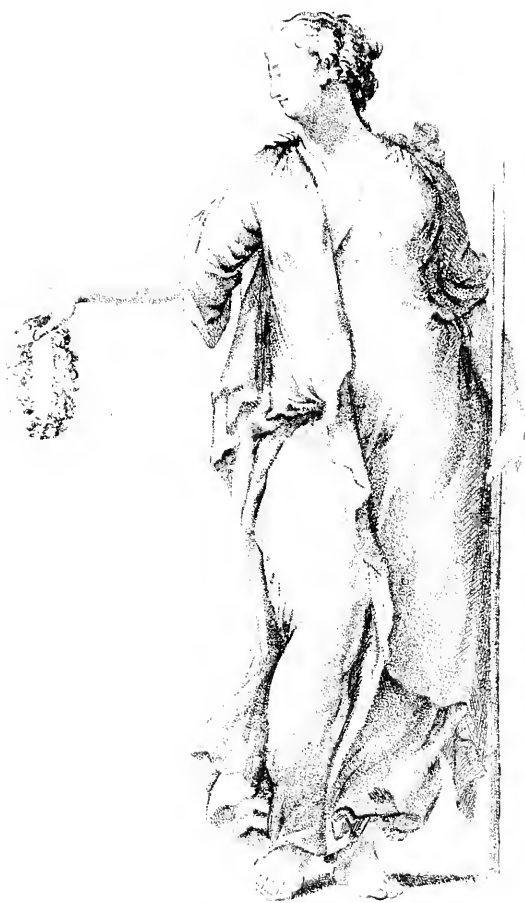
*Pan.*



*Centaur.*





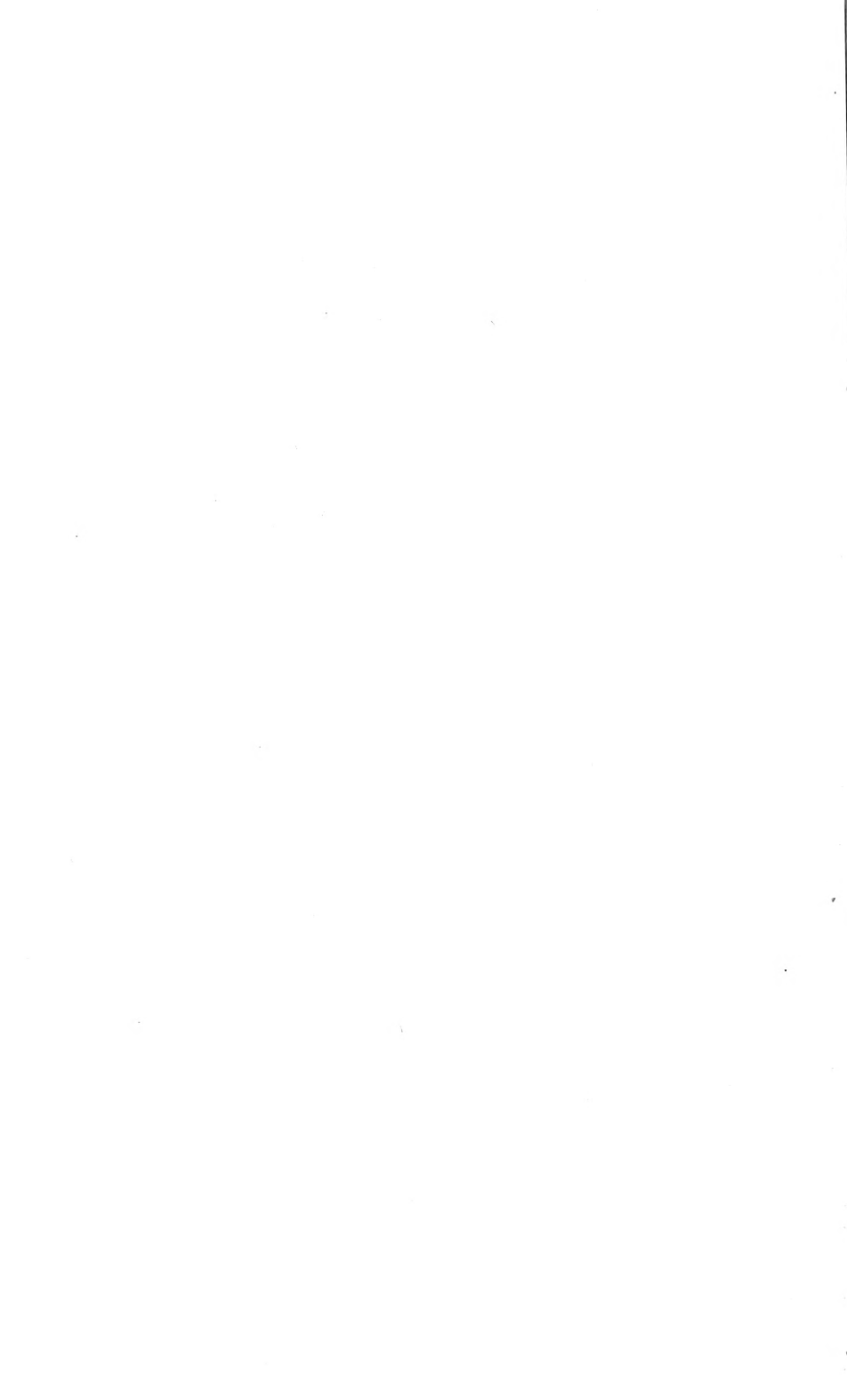


*From the Antique.*



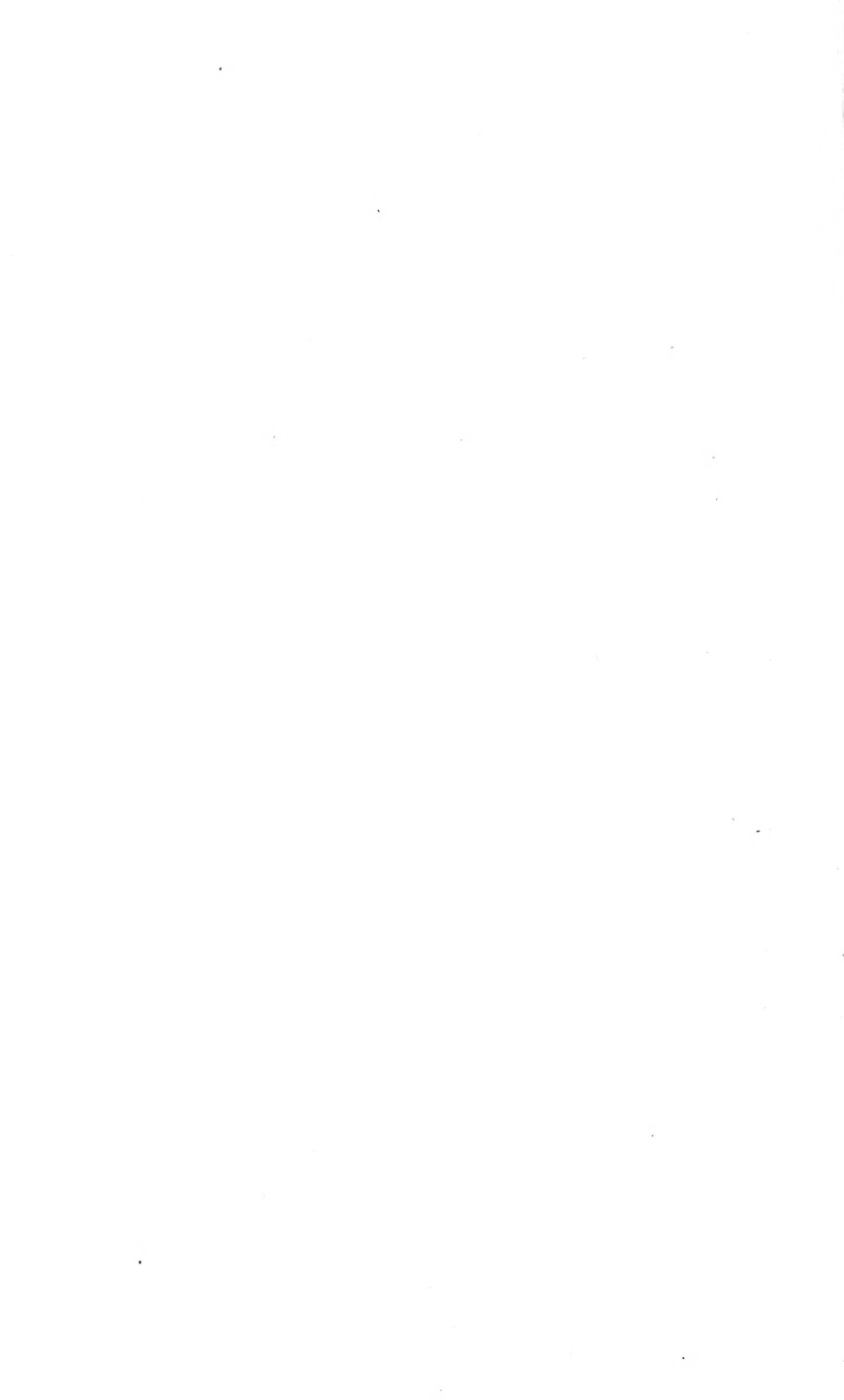


*From the Antique*





*From a Drawing by Richard Cosway R.A.*









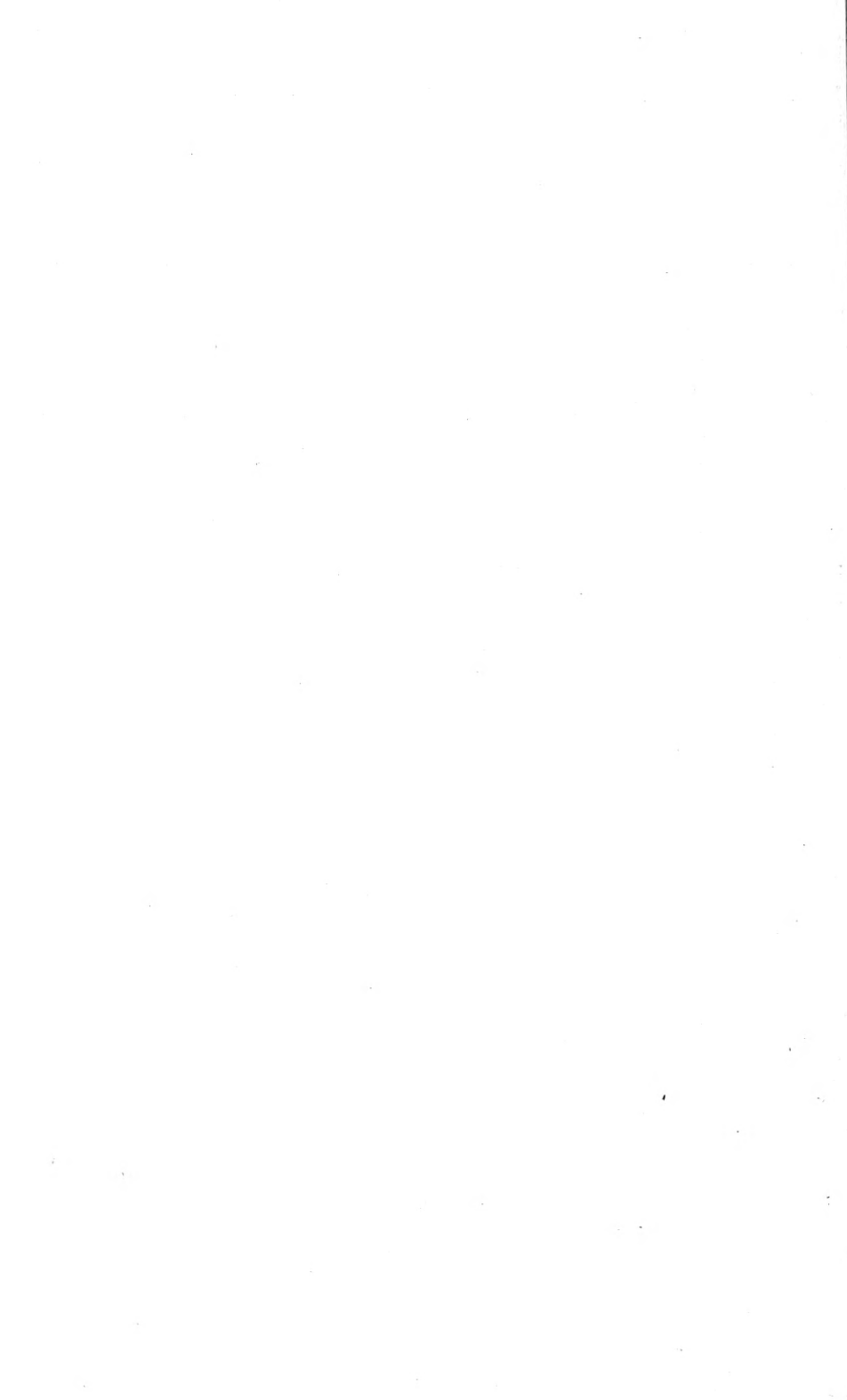




CHARACTER,



CHARACTER.







*CHARACTER.*



*CHARACTER.*









SANCHO PANÇA.



SANCHO PANÇA.







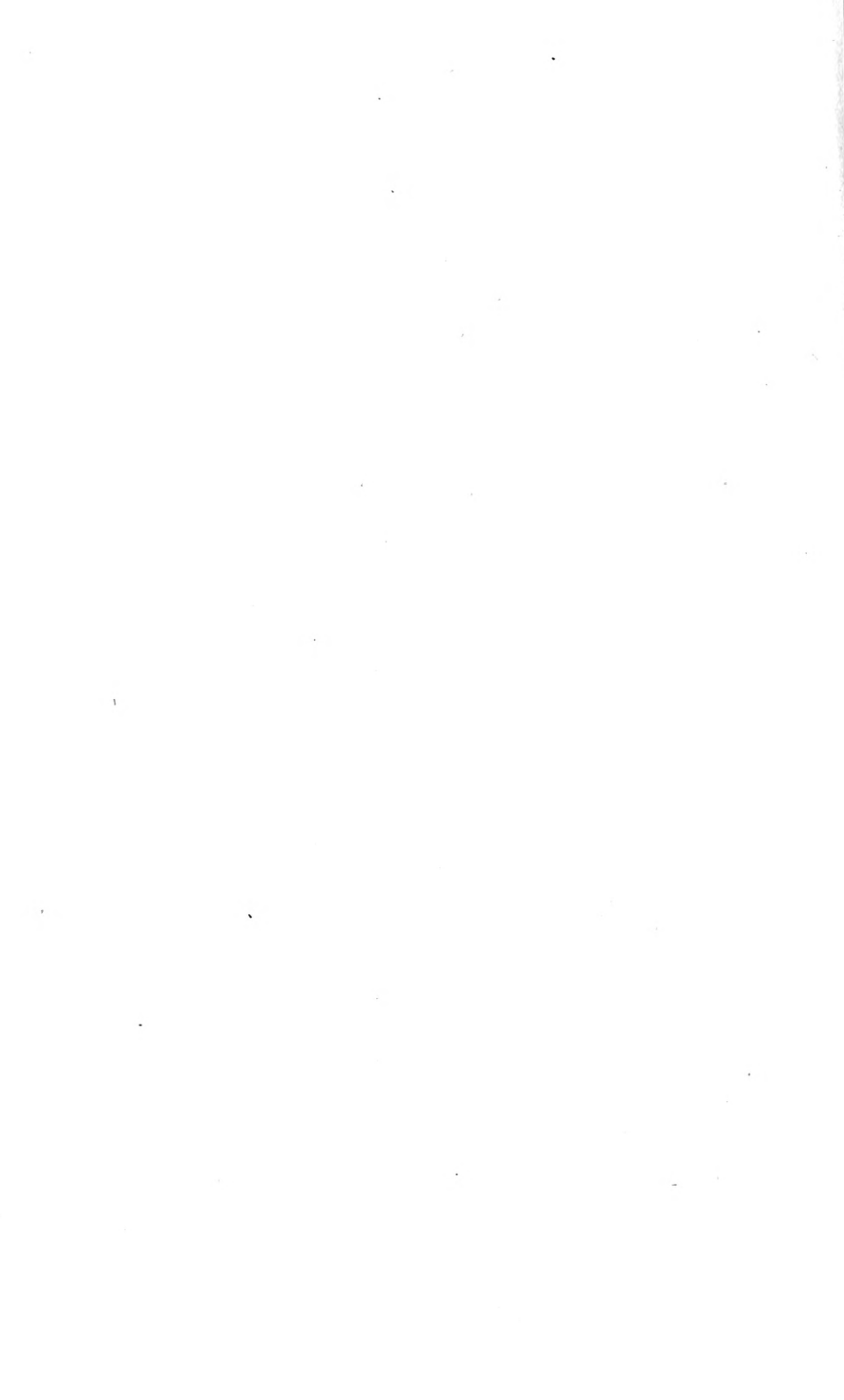
## MOTION

*in an Original Drawing by Poussin.*



## MOTION

*From an Original Drawing by Fouquet.*







## MOTION

*From an Original Drawing by Poussin.*



## LECTURE X.

.....

## EXPRESSION OF THE FIGURE:

.....

LADIES AND GENTLEMEN,

WE are arrived at the last lecture of the present series, wherein we propose to investigate some of those principles which may illustrate the EXPRESSION of the FIGURE.

This subject is extremely copious ; we may indeed say EXPRESSIONS are infinite, and that each person has his peculiar expression : however, as this article has, like all others, its general rules and limitations, we shall endeavour, by illustrating them, to render the subject itself intelligible, within a moderate compass.

EXPRESSION always implies motion ; but motion has also its laws and its peculiarities. EXPRESSION does not so much create motion as direct it—direct it to a particular purpose, and to a specific end. We shall therefore, before we proceed to EXPRESSION, attend somewhat to the principles which appear to govern the MOTIONS of the human figure.

## OF MOTION AND ITS PRINCIPLES.

We will suppose, if you please, a figure standing perfectly still, resting equally on both his feet; in this attitude, each leg sustains an equal weight, impending on it from the body, and the pit between the *clavicule* is perpendicularly over the feet; but, should the figure extend his arm, that pit quits its station; or if a leg be advanced, that pit is moved; and by every new attitude, it obtains a new situation.

When a person has extended an arm, his hand, at the extremity of that arm, acts so strongly by its weight, which (on the principle of the lever) is at that distance from the centre considerable, that, were it not counterpoised by some addition on the other side the centre, he would inevitably fall: to prevent this, by inclining his shoulder on the contrary side from the hand which is extended, a man throws to that part sufficient weight to preserve his balance. This inclination of the shoulder is chiefly seen by its effects on the hips: put a pound into the hand held out, and the motion of the body to obtain an equilibrium is very distinct, and apparent; put ten, or twenty, pounds, a violent motion ensues to decrease the *quantity* of the body on the loaded side, and to augment it on the other. On the same principle, a man ready to fall on one side, never fails to stretch out the parts of the other side.

If we suppose a figure from a state of rest inclined to walk, he will attempt it on the same plan: instead of a weight being placed in his hand, *on one*

*side*, he will throw *forward* so much weight of his person as he designs his pace to be brisker, or slower ; and by a constant pursuit, as it were, of his centre of gravity, he advances from place to place. In a man walking leisurely, this is hardly perceivable ; but, in one running swiftly, his head and shoulders advance considerably before that foot which springs from the ground : if he run against a strong wind, in order to overcome its resistance, he protrudes his upper parts so greatly, that were it suddenly withdrawn, he would inevitably tumble forward.

That displacing the centre of gravity is the cause of motion, appears from the instances of birds, who are often seen to sail in the air without any assistance from the wind, or any exertion of their wings : now, it is evident, that if the centre of a bird's weight be more forward than the centre of his supporting wings, the progress of the bird will be forward, and descending ; with greater, or less, rapidity, as the weight of the bird is thrown more, or less, forward.

The motions of figures should always shew the exertion of that degree of strength which they may rationally be supposed to employ in their respective actions ; a man lifting a stick, does not exert an effort equal to another raising a beam : for a man will never be able to lift a burden, till he counterpoise it with a greater weight than itself.

A man intending to strike a violent blow, averts himself from the object of his attack, and collecting all his force, discharges it with a velocity compounded of the motion of his arm, and of the weight of the weapon with which he strikes.

A person about to leap, bends his body to acquire a spring, then quickly extends the junctures of the thigh, knee, and feet: the body, by this extension, describes an oblique line, inclining forward, and rising upward; the motion directed forward, carrying the body in that direction; the motion intended upward, elevating it: these conjoined, describe a large arch, or semicircle, in which line a man is observed to leap.

The utmost degree of contortion to which a man in viewing his hind parts is able to attain, is, to look perpendicularly down upon his heels: and this is not performed without great difficulty, since besides a flexure of his neck, his legs are likewise to be bent, and the shoulder over which the head declines to be considerably lowered.

A man who in retiring would tear any thing out of the earth, raises the leg opposite to the arm wherewith he acts, and bends that knee: this he does, to balance himself on the leg which supports his body, for without thus bending it he could not act, neither could he retire without stretching it out. Such are some of the laws of Motion.

But, to quit these violent motions, I wish to present, in this Lecture, a few ideas on movements of a more placid and graceful kind.

I had the honour, on a former occasion, to introduce a few hints on the subject of Beauty: to investigate the principles of GRACE, which is the perfection of Beauty, I would request you to recollect, that we considered Beauty as dependent on fitness, variety, and symmetry: if the same principles be  
supposed

supposed to accompany motion, we shall not, I apprehend, be very distant from a just idea of Grace: since (as appears to me) that motion will be most elegant, which most eminently possesses these qualities.

A porter in carrying a load, a man in pushing, or pulling, a great weight, exerts his strength in the shortest manner possible: his actions form a number of lines, all straight; here may be the utmost degree of fitness, but in straight lines can be no variety. Posture-masters have disfigured their figures into the most extravagant attitudes; their hands and feet turned into twists, their backs where their fronts, and their heads where their heels, should be: but not an idea of Grace in any of their motions; because, symmetry was banished, and fitness was forgot.

We expect elegant movements in a well-bred dancer; let us attentively examine his principles. The minuet is reckoned one of our most graceful dances, if indeed it be not the most graceful of them all: Now, the grace of this dance arises greatly from its variety of appearance, of attitude, and of sentiment, from the gradual progress of its motions, rising, sinking, turning, without hurry or perturbation. From the minuet we select that period, in which their right hands are reciprocally offered by the dancers: were it requisite only to give the hand to the partner, a simple strait motion would be quite sufficient; and without loss of time might the Gentleman (or rather in this case the bruiser) elevate his fist to the height of his antagonist's; or, whether his hand  
when

accepted, was before, or behind, the line of his arm; above, or below his wrist, would be of small consideration in the opinion of a clown. What then imparts elegance to this motion? Its progress seems to be as follows: First, The palm of the hand, from being turned inward to the person, begins to be turned outward; this motion is felt by the wrist, which communicates it to the arm, and the arm to the shoulder; the line of motion being gently lengthened from part to part: that it may not be sudden, it is gradual; it is uninterrupted and constant, lest its design should appear defeated; and from a very simple beginning, the movement becomes more complex, and lively, as it approaches its termination, and as the arm rises.

Here we have,—*fitness*, as the motion is adapted to the member;—*variety*, as what follows advances on what preceded, till a climax terminates the whole;—and *uniformity*, or *symmetry*, as the motion through all its varieties is but one action.

CONTRAST is likewise a principal ingredient in grace. A spectator is entertained by variety in the lines of a figure; for example, if the eyes look one way, the breast may be gently turned another: I say gently, for were this motion violent, it would produce not contrast, but contorsion.

As the instance already selected from the minuet, offers this principle very clearly, we shall continue our remarks on it.

The approach of a dancer at presenting right hands in a minuet, is not directly to meet the partner, but, while the figure describes a circular course  
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in advancing, the head turns toward the partner at an easy angle from the line of progress: which contrast imparts that very genteel, and graceful, air, which is remarkable in this movement. In effect, therefore, one sentiment, aptly expressed by variety of motion, uniting harmoniously to form a whole; may be considered, not improperly, as a definition of grace, on this part of our subject.

That length of lines contributes to grace, appears from the movements of those animals whose limbs are longest. The noble motions of a Horse arise chiefly from this principle, because, the share of weight distributed to each member being a mere trifle, he moves with more liberty, spirit, ease, and flexibility, than a Hog, for instance, whose uncouth and clumsy movements correspond to the shortness of his limbs. The same advantage has a greyhound over a cur.

In the majestic Swan, the various turns of his neck are eminently graceful; because its movements are not sudden but moderate: a Goose may vainly attempt imitation; when she stoops at entering a barn, she may shew much discretion, prudence, and sagacity, but no grace: nor when a Duck entreats admission to a farm yard, is the incessant rising and falling of her neck, a nearer approach to elegant movement, than her garrulity is to elegant discourse.

But we must remember, that the same graces, and movements, are not equally becoming to figures of every kind: the facility of graceful motion we have been describing, by no means agrees with the vulgar manners of boors, nor with that rigidity, or with  
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those infirmities, to which age is subject. Character controuls motion ; as we shall see it also controuls expression ; in what manner, or to what degree, we shall now proceed to enquire.

### OF THE EXPRESSION OF THE FIGURE.

WHEN reading accounts of discoveries in distant countries, I have sometimes almost wished myself a spectator of the various emotions shown by the parties on such occasions ; for, being ignorant of each other's language, they were in effect mutes. I observe, that signs which related to necessary, and natural, wants, were quickly understood on both sides : nor were the principles of commerce and barter long ere they were settled. Such scenes must be moving pictures, where each party expresses naturally, and without ambiguity, their sentiments by their actions. Sometimes we read in history of barbarous people compassionating the entreaties of their captives, even when leading them to death : sometimes applauding their heroism, when boldly meeting it : and this, without knowing a word of the sufferers' language, but sympathizing with their expression, whether pathetic, or firm.

In fact, it is not always language that produces the greatest effect on the party designed to be moved : there is often more eloquence in a flood of tears, than in the best spoken oration : and in a silent attitude, than in a tempest of words. So MILTON thought, who, like his ADAM, underwent the trial.

Eve with tears that ceas'd not flowing,  
And tresses all disorder'd at his feet

Fell humble, and embracing them, besought  
His peace———

———her lowly plight  
Immovable till peace obtain'd from fault  
Acknowldg'd and deplor'd, in ADAM wrought  
Commiseration: soon his heart relented  
Towards her, so late his life and sole delight,  
Now at his feet submissive in distress——

Indeed we often hear it said—it was not so much the words, as the *manner* of speaking them, that gave offence, or satisfaction; which ‘manner of speaking,’ be it remembered, is an important mode of expression: if not rather the very essence of expression.

There is a difference between gesticulation and expression, the former being an acquired and constant habit; the latter the offspring of mental sensibility, arising naturally from the present occasion; consequently, as occasion varies expression varies with it: it is not a set of motions which constitutes expression; but, a genuine sensation of the mind, producing a correspondent action of the person, thereby manifesting the internal sentiment.

All the members of the person contribute to Expression. Elevation of the HEAD expresses haughtiness, contempt, disdain; depression of the head expresses modesty, humility, respect; when the head is borne evenly it indicates firmness; when it sinks on one side, it manifests dejection.

The HANDS are very considerable agents in this business: by them we applaud, we request, we refuse, or we command. In requesting, we hold our hands level, the palm upward, as if to receive what we desire; in refusing, we turn the palm of the hand

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downward, thereby rendering it impossible the object intended to be refused should be put into it; in commanding, we point to what we order to be done; and sometimes the finger held up is sufficiently authoritative.

The **FEET**, as the means of advancing, and of retreating, chiefly (if not altogether), in those motions, contribute to expression. We approach what we desire; we recoil from what we dislike. The feet seldom contradict the motions of the hands, but, sometimes they stand, as it were, ready for escape, from dangers whereinto the hands will venture.

I proceed to notice the principal passions, retaining the order in which we formerly treated them.

**ADMIRATION**, which produces but little change in the features of the countenance, has little greater effect on the figure: it may be represented, by a person standing erect, his hands opened, and lifted up, his arms approaching his body: standing pretty firmly on his feet.

In **ESTEEM** the body will be somewhat bent; the shoulders rather elevated, though but little; the arms folded, and close to the body; the hands opened, and not very distant from each other; the knees bent.

**VENERATION** increases the flexure of the body, and of the knees; the hands and arms almost unite; all parts of the body mark profound respect. When connected with objects of faith, **VENERATION** augments the strength of the foregoing motions; crosses the hands on the breast, lowers the head, and bends the body to prostration.

**RAPTURE,**

RAPTURE, or Ecstasy, may be expressed, by the body thrown backward, the arms elevated, the hands open, the whole action joyful, animated, transported.

The effect of SCORN is to draw back the body, to extend the arms, as repulsing the object of aversion; the legs, and indeed the whole figure, stiff.

HORROR excites violent movements; the body strongly withdraws from the object which causes this passion, the hands will be quite open, the fingers spread, the arms kept tight to the body; the legs endeavouring to escape.

AFFRIGHT has very vigorous expression; the arms thrown forward seem to stiffen; the legs fly with the utmost rapidity; and every part of the body shrinks from its dreaded adversary.

LOVE creates no great emotion in the figure; the presence of its object animates its motions, but not very strongly, nor after any fixed manner, in modest affection; which has much respect in its expression.

DESIRE extends the arms toward its object, and inclines the whole body on that side: all parts of the figure appear agitated and restless.

Of HOPE we have observed that its motions are contradictory, and fluctuating; wavering between doubt and expectation.

JOY is a first step to rapture; its motions are more, or less, moderate; according to character and occasion.

FEAR has many motions in common with AFFRIGHT, when it arises from a dread of losing somewhat we value, or when we await an approaching calamity: this passion shrugs the shoulders, keeps

tight the arms, and hands, to the body; the other parts are bent, as it were, collected together, and shivering.

JEALOUSY has an invincible curiosity to watch its object; the head, and upper part of the body, will protrude themselves, in hopes of escaping notice by means of the feet, which stand ready for retreat.

The agitations of ANGER are excessive and outrageous; the muscles swelled, highly inflated, and distinct, the veins prominent, and the whole figure in fury: anger would generally destroy its object if possible, and may be represented as so employed.

What shall we say of DESPAIR? It is a dæmoniacal madness, a possession, an unutterable suffering, a principal ingredient of hell: in its motions closely allied to anger.

We have mentioned each passion apart, that we might attain a clearer, and more forcible, conception of its motions; it is, however, very seldom that any passion is free from some mixture with others: their combinations may easily be gathered from what has been suggested on this subject in relation to the countenance: but perhaps some instance, by way of illustration, may be more satisfactory.

Here I might introduce, as an example, a description of a battle, in which LEONARDO DA VINCI has indulged himself; but, to avoid the melancholy of such subjects, I rather choose to invite your thoughts to a more cheerful event. It is not indeed a very cheerful opening of the story, to say, a young man in the vigour of life, happy in respectable connections abroad, in affectionate relatives at home, was  
by

by a fatal distemper numbered among the silent dead: yet, when I acquaint you his name was—**LAZARUS**, your thoughts anticipate the joyful occurrence, whose **EXPRESSIONS** I mean to investigate.

Let us previously recollect the Characters necessary to introduce in this composition, that we may more accurately adapt to each the requisite and appropriate expression.

In the first place, it would be proper to give as much authority, and dignity, to the attitude and figure of **CHRIST**, as is consistent with the humility of the Son of Man, who not many minutes before had strongly manifested himself “the acquaintance of grief.”

**LAZARUS** we may consider as a man of vigorous years, perhaps about thirty.

His sister **MARTHA**, a woman of a warm disposition; noble, generous, free, hospitable, yet careful.

**MARY**, of a more mild and placid temper; and perhaps much the youngest of the family. Both the sisters women of fortune, and educated accordingly:—perhaps, even of elegant manners.

Next, we place the **APOSTLES**, on whose characters I shall not enlarge: but suppose **PETER**, as a warm man, to be a forward figure among them; and **JOHN**, as being “the disciple whom **JESUS** loved,” to be near his divine Master, on this occasion.

Beside these, were, (1.) **FRIENDS** who accompanied **MARTHA** and **MARY**; (2.) **PHARISEES**, or considerable men; (3.) **OTHERS** drawn together by the appearance of **JESUS** and his retinue; (4.) **SERVANTS** of various sorts, &c.

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This last groupe of characters may be divided with regard to expression, into (1.) those who were believers already; (2.) those converted on this occasion; (3.) those who remained unconverted.

This subject is so replete with expression, that some slight anachronisms are inevitable; but, I apprehend even great masters have not exerted themselves to avoid all they might. It is usual to select that point of time when JESUS is speaking, "Lazarus come forth!" I confess it is honorable to the speaker; but what is the situation of the spectators? *Universal* expectation.

Take, therefore, the occurrences somewhat lower: suppose we imagine that at speaking the words, "Loose him and let him go," our Lord might, condescendingly, take hold of LAZARUS by the hand; this idea gains two advantages; one an opportunity of expressing the love of JESUS to LAZARUS; another that we can introduce LAZARUS into a principal situation, in a natural and easy manner; and without those contrivances of looking into the tomb, or placing the tomb awry, &c. which disfigure some capital pictures.

The attitude of JESUS should be affectionate, yet noble; and requires no great exertion of his limbs, but an easy sway of his figure.

When I mentioned slight anachronisms, I chiefly referred to the necessity we are under of shewing that Lazarus *had been dead*. It is to be supposed, in fact, that his restored life was in perfect and vigorous health; yet it is pardonable in a picture, if some



part of him, such as his feet, or legs, retain somewhat of the corpse.

Whatever might be the sensations of LAZARUS on his return to his earthly tabernacle, we need not doubt but his countenance expressed—surprise at his situation—love to his master—to his sisters,—and to his friends.

MARTHA, as the elder sister, may be supposed to have paid her addresses of adoration to our Lord, and to be by this time ready to assist her returning brother : while MARY continues prostrate in the act of worship. PETER as a curious, and hasty person, may be stretching out his neck with an inquisitive air : and JOHN's placidity may appear yielding to surprise, love, and veneration.

Those who were already believers may shew—joy and wonder ; those converted—astonishment and respect ; those hardened—chagrin and mortification.

This brief analysis may suffice to explain the nature of EXPRESSION, which should always be (I.) CHARACTERISTIC ; *i. e.* such movements, all things considered, as *that* person may be supposed to exert upon the occasion related ; a king may not skip like an harlequin ; nor an apostle forsake his decorum. (II.) NATURAL ; some postures indeed may occasionally be noticed in real life, which would not be approved in a picture ; but that expression should be natural is so obvious a principle, that I might almost call it trite. (III.) SELECT, by which I mean—not such as may be seen every day, applied to extraordinary occurrences ; but chosen with propriety,

priety, and introduced with discretion. (IV.) **FORCIBLE**: every spectator of an artist's performance will not enter so readily into his ideas as himself, or as another artist; therefore, to render it striking, the passions should be expressed with clearness, and vigour; but with the utmost caution against extravagance; lest though the ignorant should then applaud, the well-informed should condemn.

It has long been a precept among artists, that expression must be studied from nature; its graces are transient and momentary; no model can imitate them; it is absurdity to suppose it. Models may frequently afford proportion, sometimes character, but never just and elegant expression.

There is yet another kind of expression which I have called *by accompaniment*, such is the spider's web over the poor's box; which demonstrates the remote period when charity dropped its benefaction: such is the inscription to the honour of the emperor **TIBERIUS**, on the Roman standard, borne at the crucifixion of Christ, which marks the time of that prince to be the time when he suffered.

Ideal figures likewise serve to express many circumstances not otherwise to be introduced. But as these form no part of our present subject, we refer them to some future opportunity.

There is however one kind of **EXPRESSION** which it would ill become me to omit; and that is, an expression of the sense I entertain of the honour done me by your candid and cheerful attention: It becomes me, I say, **LADIES** and **GENTLEMEN**, to  
acknow-

acknowledge that I feel your respectful attention during the course of these Lectures, with great satisfaction; and I flatter myself I may regard it as evidence that the precepts they contain will be useful, as I hope they have been entertaining, to my auditory.

END OF THE FIRST SERIES OF LECTURES.

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LIST

LIST OF PLATES  
 BELONGING TO  
 LECTURE X.

. . . . .

PLATE CXVII. MOTION.

*From an original drawing by* POUSSIN.

THIS figure stands almost equally poised on both his feet ; yet not so equally, but, that the principal weight of his body is supported by one leg chiefly. This attitude, therefore, has no need to seek by any exertion, or extension of its members, to preserve a balance ; as the distribution of weight is pretty near equal on each side of the central line of the figure ; so that this figure is altogether at rest.

PLATE CXVIII. MOTION.

*From an original drawing by* POUSSIN.

This figure rests the weight of his body almost entirely on one leg, the other serving merely as an assistant in preserving his balance. It appears, that so much of his weight as is thrown on one side at his haunches, is counterpoised on the other side, by the projection of his shoulders to that side, and by the extension of his arms. This figure, therefore, has some difficulty to preserve itself at rest, and might easily be put in motion.

PLATE

## PLATE CXIX. MOTION.

*From an original drawing by POUSSIN.*

This figure appears to design an easy, calm, progress ; he is little agitated, little impelled, he throws forward one arm, and retires the opposite leg ; and, by an easy sway of his body, he gently pursues his progress from place to place.

## PLATE CXX. MOTION.

*From an original drawing by POUSSIN.*

This figure extends his arms much further than the former ; and, in consequence, he throws his opposite shoulder much further back, counterpoising thereby the weight which the hand, by being extended, occasions to its own side ; as the legs are not proportionately extended, the upper part of the figure appears to be the chief seat of Motion.

## PLATE CXXI. MOTION.

*From an original drawing by Poussin.*

This figure is an example of a less vehement motion in his design to throw the stone which he grasps ; and which, by his moderate preparation for it, he seems not to mean to throw far, or with any great rapidity, toward the object at which he aims.

## PLATE CXXII. MOTION.

*From an original drawing by Poussin.*

This figure shows a more vehement action : he withdraws himself strongly from the object at which he is about to hurl his dart, in order that he may exert the whole of his powers in performance of that one action ; and that he may interest, as it were, every muscle of his body in the execution of his design.

PLATE

## PLATE CXXIII. MOTION.

*From an original drawing by Poussin.*

Two men endeavouring to overthrow a pillar, A. by pushing it from him with all his might, B. by pulling to him. In A. the principal muscles appear swelled, compressed, shortened, and thicker than usual; in B. they are more lengthened, thinner, and lank, than ordinary.

It appears from these figures, that both motions, take as it were their origin from the legs, and feet; they acting upon that resisting medium (the ground) without which no effort could be made: but, whereas the head of A. is considerably before the supporting line of his foot, (and the further it is projected the greater weight he throws towards his object,) B. endeavours to withdraw his head *behind* the support of his foot. As A. succeeds in his efforts to push the object from him, his parts advance nearer to a straight line, while B. becomes more bent as the object yields to his strength; the different curvature of the backs and reins in these figures indicate their approach to these states. If B. was drawing somewhat from below him, (out of the earth for instance) he would bend himself forward to grasp it, and become straighter as he succeeded: or if A. was pushing an object above him, he would bend in his efforts, and straighten himself as he accomplished his purpose.

## PLATE CXXIV. MOTION.

*From an original drawing by Poussin.*

This figure, as an instance of carrying a load, shews—that so much of its own weight is thrown on one side of the central line of its bearing, as compensates the weight of that portion of the load it sustains, which is beyond the other side of that line; thereby maintaining an equilibrium, so far as is consistent with the necessary projection of weight for the purpose of its motion.

## PLATE CXXV.

## No. 1. SURPRISE.

THIS figure is evidently startled at somewhat which has recently taken place before his eyes, and which has excited his apprehension: but which is not so close to him as to encrease that apprehension into concern for his personal safety. This subject is an idea of PHARAOH beholding the rods changed into serpents.

## No. 2. FEAR.

This figure is so overcome by fear of mishap, that he hardly dare move a foot; his hands *feel* their way, and his whole attitude shews great tremor and apprehension. This is the figure of ELYMAS the Sorcerer struck blind; by RAFAELLE.

N. B. Sir James Thornhill has greatly augmented the danger of Elymas, in his picture of the same subject, by placing him on steps down which he is proceeding.

## No 3. AFFRIGHT.

This figure is alarmed at somewhat very close to him; somewhat from which he draws back, shrinks, recoils.—This is an idea of MOSES on the Mount Horeb, when his rod was changed into a serpent.

## No. 4. TERROR.

This is CAIN flying from the judgment pronounced upon him. He seems to strain every nerve to avoid the vindictive sentence; yet, by his looking back toward the object of his terror, he plainly shews that the dread of it continually fills his conscious mind.



## PLATE CXXVI.

## No. 1. RESIGNATION.

This figure seems in all humility to acquiesce in what is told her ; and laying her hands on her bosom, to express “ so let it be ;” her kneeling, &c. contributes to this expression. This is an idea of the Virgin MARY, at the time of the Annunciation.

## No. 2. REVERENCE.

This figure shews more confidence than the former; it kneels, but on one knee only, and, by directing its looks upward, it seems, even while doing homage, to be also in a kind of conversation with the object which it reverences. This is an idea of MANOAH at the instant of the Angel’s departure from him.

## No. 3. DESPONDENCY.

Very different from the former, this figure seems lost in melancholy, and scarce exerts a single member of its person, to receive with any pleasure the news communicated to it : languid, enfeebled, despondent, it hears, but hearing, scarce attends, scarce believes. This is an idea of HAGAR in the wilderness ; the Angel just appearing to her.

## No. 4. GRIEF.

Exclamation, boundless suffering, bitterness, which will have vent, characterizes this figure ; which, reduced to despair, by the murder of its offspring, appeals to heaven, and fills both heaven and earth with lamentation. This is an idea of a MOTHER whose infant has been just slaughtered at Bethlehem.

PLATE

## PLATE CXXVII.

## No. 1. AUTHORITY.

This figure seems to be directing, by means of his rod, somewhat to obey his commands; he exerts no very strong emotion of his own; but seems to expect what shall certainly follow. This is an idea of MOSES commanding by means of his rod.

## No. 2. ANGER.

This figure shews transports of rage; he rises, he lifts his staff, he is agitated, he trembles, as it were, with anger; and, while he seems to speak, he seems too much empassioned to hear a reply. This is an idea of BALAAM.

## No. 3. INTERCESSION.

Great activity to prevent a dreaded evil characterizes this figure; she throws herself between the uplifted sword and the child about to suffer by it; she remonstrates, she exclaims, she loses not an instant in preventing what she fears. This is an idea of the MOTHER HARLOT in Solomon's judgment.

## No. 4. CRUELTY.

This figure seems to be loaded, but not, in its own opinion, overloaded, with children for slaughter; some it has slain, others it carries off to slay, and, unable to hold more in its arms, it carries one, by means of its linen, in its mouth. A fit representation of a GUARD sent to slaughter the Innocents at Bethlehem.

PLATE

## PLATE CXXVIII.

## No. 1. SUSPENCE.

Whether it may believe what it sees, whether its duty be to worship, seems the enquiry of this figure; his hands clasped, his one knee bent, his head looking up, all mark the greatness of those sensations which he feels; and mark also the uncertainty of those convictions, which as yet are rather nascent, than mature. This is an idea of a figure beholding the Ascension.

## No. 2. EXULTATION.

Kneeling with very different emotions is this figure of JONAH; he pours out his grateful effusions, plainly, audibly, forcibly, yet reverently; and, while his thanksgivings ascend to heaven, no hesitation on his part retards their ascent.

## No. 3. AVERSION.

This group shews how the same passion may be represented in various attitudes, and by various actions: while one is pushing off the subject of aversion, others are turning away from it, or lifting up their hands against it, or by other means shewing they no less desire its absence than he does who is most active in expelling it from before him. Of such variety are all expressions capable.

These subjects are all taken from Bible history, that the nature of their expression may be more familiar to the Student.

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## MOTION

*From an Original Drawing by Pugin.*









MOTION.

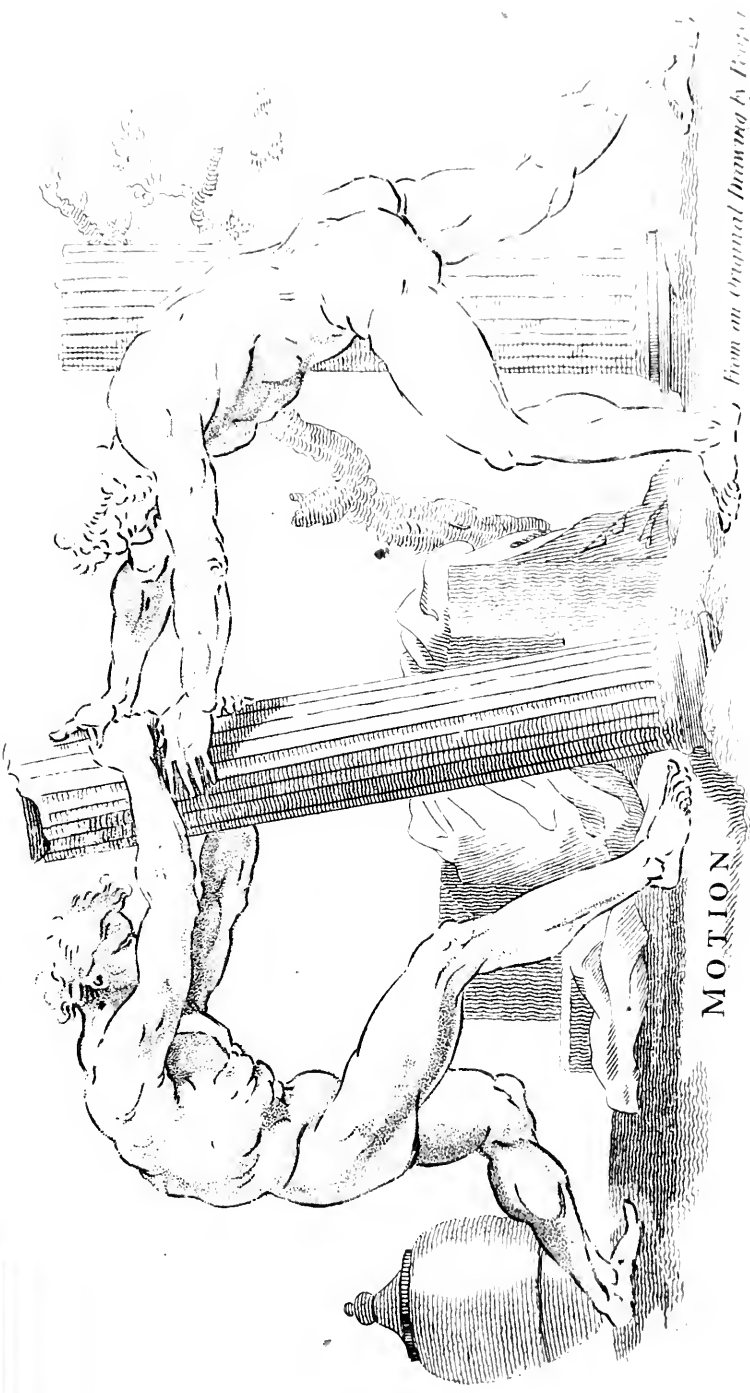
*From an Original Drawing by Poussin.*



MOTION.

*From an Original Drawing by Poussin*





MOTION

From an original drawing by Percey



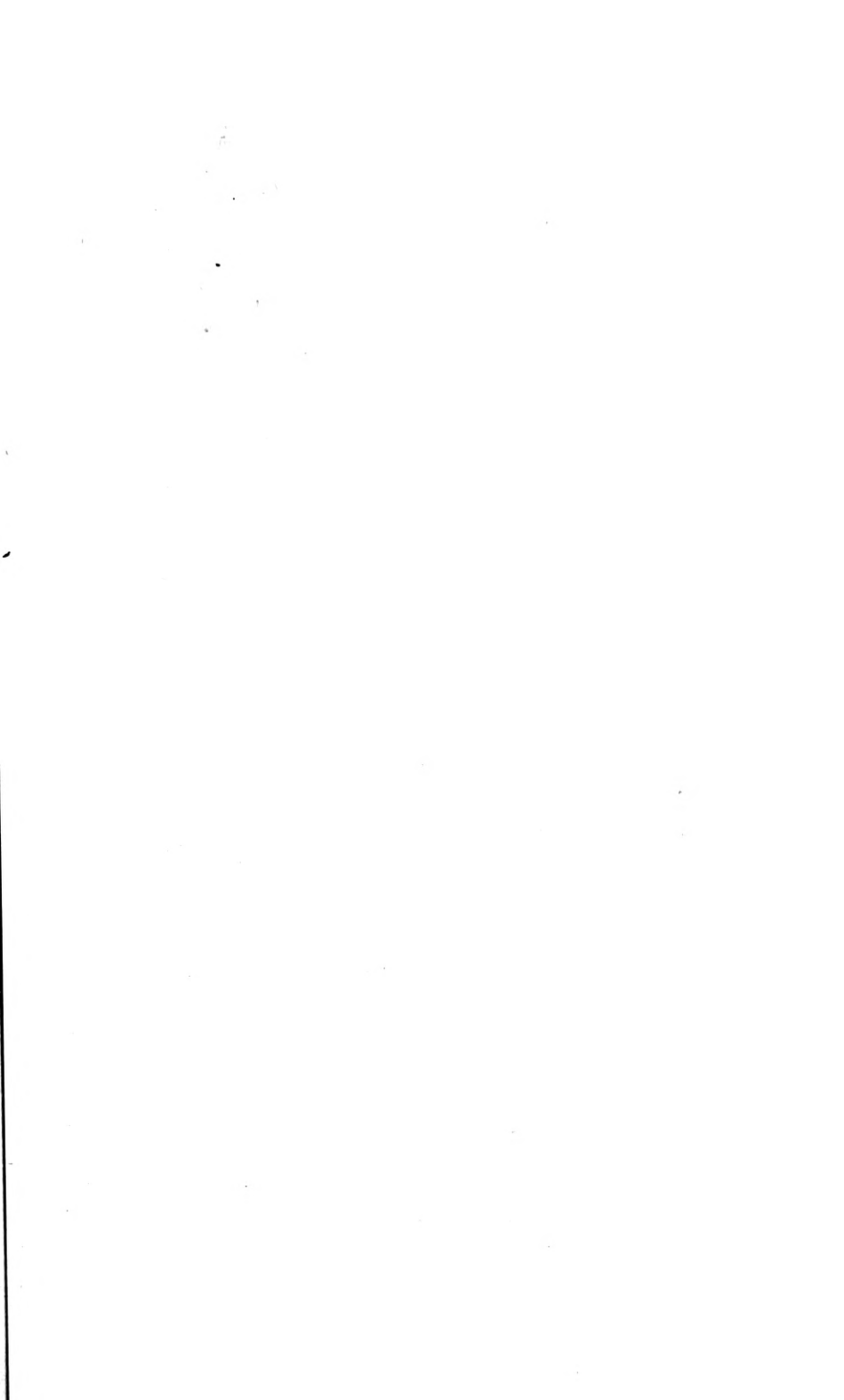


MOTION

*From an Original Drawing by Poussin.*









*Surprise.*



*Fear.*



*Anguish.*



*Terror.*



*Resignation.*



*Reverence.*



*Despondency.*



*Grief.*







*Authority.*



*Anger.*



*Intercession.*



*Cruelty.*



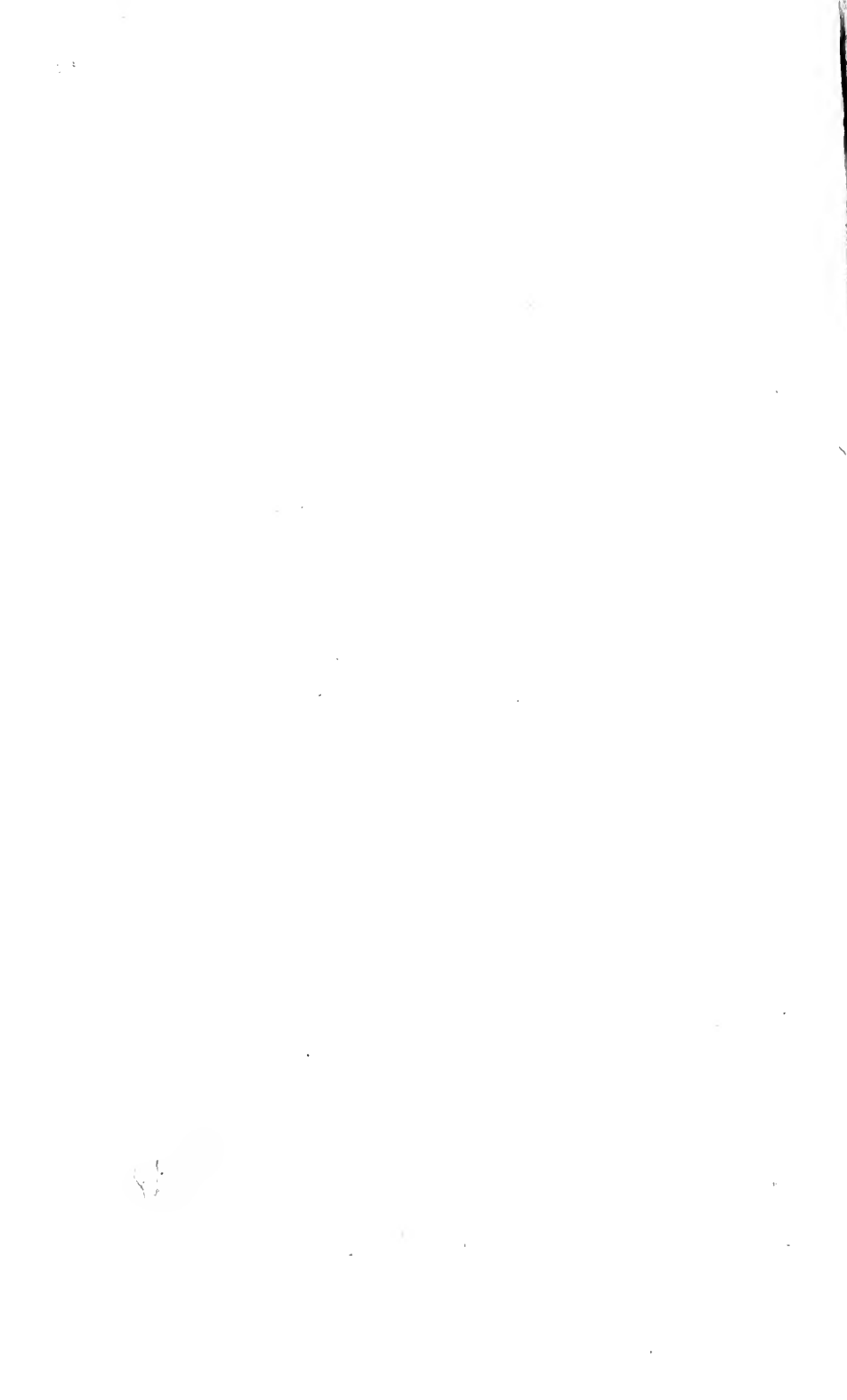
*Suspence.*



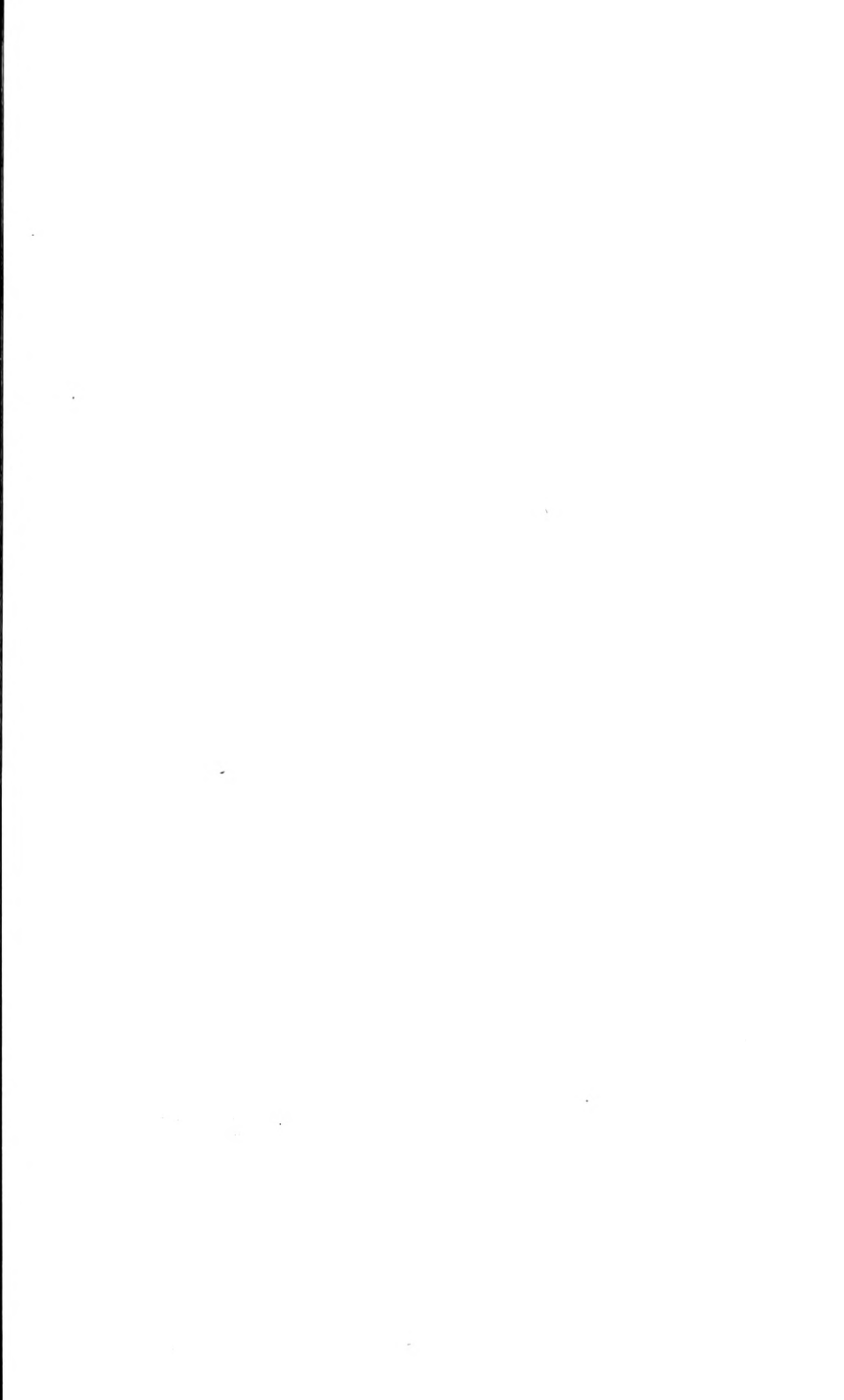
*Exultation.*



*Aversion.*











## Date Due

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